

the Boston Conservatory



MUSIC • DANCE • THEATER



8 THE FENWAY/BOSTON, MASSACHUSETTS
(617) 536-6340

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The Boston Conservatory is accredited by the New England Association of Schools and Colleges, Inc., the National Association of Schools of Music, and the National Association of Schools of Dance.



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MUSIC DIVISION

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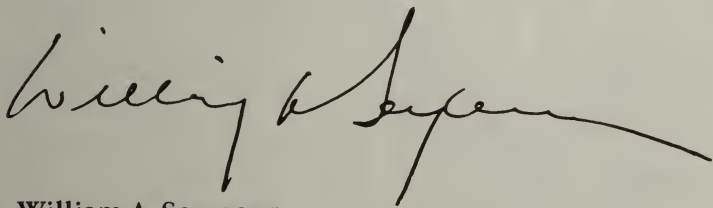


PRESIDENT'S STATEMENT

In opening this catalog, you are taking the first step toward a commitment which will affect the rest of your life. Past joys and successes have led you to contemplate a career in the Performing Arts. Future joys and successes will be in direct proportion to the degree of commitment you make to your profession.

The mission of *The Boston Conservatory* is to assist you in achieving your goal in every way possible. The unique nature of our institution, in which music, dance and theater are taught, studied, performed, and enjoyed, provides an atmosphere wherein *involvement* is the byword. Our school is purposefully small in size to assure much individual attention to the growth and development of each future artist. Students are provided with constant opportunities to expand their knowledge and performance skills. The level of achievement you ultimately reach will in large part be determined by your present initiative and dedication.

The Performing Arts are noble professions. Whether you aspire to perform, compose, teach or direct, be assured that the entire Conservatory family stands with me in pledging our support and assistance in helping you reach your goal.

A handwritten signature in black ink, appearing to read 'William A. Seymour', with a long, sweeping horizontal line extending to the right.

William A. Seymour,
President

STATEMENT OF AFFIRMATIVE ACTION

The Boston Conservatory does not discriminate on the basis of physical handicap, age, sex, national or ethnic origin, race, color, or religion in the administration of its educational policies, admission policies, employment policies, scholarship and loan programs, or other Conservatory sponsored activities. The aim of this policy is to assure that The Conservatory complies with all equal opportunity laws and meets the additional needs that derive from its role as a responsible institutional citizen with an educational mission that specifically includes intercultural understanding. This policy applies to all aspects of personnel practices at The Boston Conservatory.



GENERAL INFORMATION

A SHORT HISTORY

The Boston Conservatory was founded February 11, 1867, by the eminent musician, Julius Eichberg, under whose leadership The Conservatory gained a standing among leading music schools, attracting students from all parts of the country.

Following the death of Mr. Eichberg in 1893, The Conservatory came under the direction of R. Marriner Floyd, with noted organist and composer, Herman P. Chelius, serving as Musical Director. The school was first incorporated under the laws of the Commonwealth of Massachusetts in 1896, with reorganizations in 1905 and 1914.

In 1920, Agide Jacchia, an honor graduate of the Conservatorio di Pesaro, was appointed Director. For ten years Conductor of the Boston Pops Orchestra (1917-1926), his knowledge and wide experience proved of inestimable value in establishing the prestige of The Conservatory. He continued as Director until his death in 1932 and was succeeded for a short time by his widow, Mme. Ferrabini Jacchia.

In 1933, The Conservatory came under the leadership of Albert Alphin, a former pupil and teacher at the school. He was responsible for reorganizing the school as a non-profit institution, acquiring its present complex of buildings on The Fenway and the construction of the theater building in 1949. Innovations under his guidance included the formulation of the Music Education Department in 1933 and the establishment of the Theater and Dance Divisions, thus broadening the offerings of baccalaureate degrees. This combining of music, theater and dance was unique in making the school one of the first conservatories in the country to offer professional training in the three performing arts.

In 1967, the hundredth year of The Conservatory, George A. Brambilla was elected as fifth President of The Conservatory, having served as Dean since 1963. It was during his tenure that further recognition was granted The Conservatory by national and regional accrediting agencies. The expansion of facilities allowed for dramatic growth of the student body and faculty, enhancing The Conservatory's standing in the educational community.

In 1979, Dale A. DuVall, formerly Vice-President for Business Operations, was appointed President. During his administration many business functions were modernized and a system of automatic data processing was instituted in the Business and Registrar's Offices.

William A. Seymour was appointed seventh President of The Conservatory in August, 1981, following an affiliation with The Conservatory extending back to 1967 when he served as Associate Dean and Director of the Chorale. Mr. Seymour brings to The Conservatory his many years of expertise in administration in arts education. He has addressed himself to the development of student resources, continuing to cultivate an outstanding professional faculty, and offering the highest quality education in the three performing arts.

THE MISSION

The Boston Conservatory is committed to the belief that performance is fundamental to any career in the arts, and it is with this belief that The Conservatory seeks to develop performance skills in all students. The faculty of performing artists, composers, and scholars has an earnest commitment to teaching and encouraging students in all areas of their art.

It is the mission of The Boston Conservatory to provide professional training in the three performing arts reinforced by a sound general education that will make its graduates more resourceful as performers and teachers. The Conservatory is committed to a course of fiscal responsibility to assure that this education is available to all qualified students. The numerous graduates now successfully active as performers and as teachers speak to the realization of this purpose. To its continued realization, the faculty and administration are wholeheartedly devoted.

PUBLIC PERFORMANCES

The Conservatory offers a full schedule of public performances. Indeed, proficiency in performance is regarded as fundamental to an education in the arts. More than 250 public performances are offered to Boston audiences throughout the academic year from faculty and student solo and chamber music recitals, senior dance projects, workshops, and major division performances by the Boston Conservatory Dance Theater, the Boston Conservatory Theater Company, the Opera Theater, the Symphony Orchestra, Wind Ensemble, Chorale, and Festival Chorus.

Faculty and guest artists appear frequently throughout the year. Regular attendance at these performances and participation by students is a vital part of the educational experience at The Conservatory.

ENSEMBLES IN RESIDENCE

The Boston Chamber Music Society, originally named the Boston Conservatory Chamber Players, was formed in 1981 to showcase the Conservatory's young instrumental faculty in performances of the great 19th and 20th century chamber music masterpieces. The Chamber Music Society continues in residence at The Boston Conservatory, where most of its twelve artist-members are on the faculty.

In December of 1982, the Society gave its New York debut at the Merkin Concert Hall of the Abraham Goodman House. During July of 1984, members of the Society made a tour of France, including an appearance in Dijon at the Festival des Nuits de Bourgogne. In the Fall of 1986, the Society made a three-week tour to the Far East including performances in Korea, Japan and Hawaii. In the Summer of 1986, the Society became chamber ensemble in residence at the Great Woods Educational Forum. The Society's members serve as faculty at the Great Woods Summer Institute, an intensive four-week training program for talented, professionally-oriented students administered by The Boston Conservatory.

The Boston Chamber Music Society continues its annual concert series at Sanders Theater, Jordan Hall, and its broadcast series on WGBH public radio (Boston).

The Boston Conservatory Dance Theater is a company comprised of professional teachers, graduates, qualified students and guest artists. All are trained in ballet, modern, jazz, tap, and ethnic techniques. Programs reflect the diversity of choreographic styles from the traditional past to the present. The company presents concerts, lecture demonstrations, and children's performances, and is available to educational societies, colleges and schools.

PERFORMING ORGANIZATIONS

Boston Conservatory Dance Theater

Boston Conservatory Theater Company

Opera Theater

Symphony Orchestra

Wind Ensemble

Chamber Ensembles

Brass Ensembles

Contemporary Ensemble

Collegium Musicum

Guitar Ensemble

String Ensembles

Vocal Performance Class

Woodwind Ensembles

Jazz Ensemble

Students who demonstrate outstanding performance ability are invited to audition for solo appearances with the major performing organizations.

THE ALBERT ALPHIN MUSIC LIBRARY

The Albert Alphin Music Library, located on the second floor of the main administration building at 8 The Fenway, houses a specialized collection of books, scores, periodicals and audio-visual materials supportive of the curricula at The Conservatory. Particular strengths are in the areas of music performance, music history and literature, music education, opera, musical theater, world drama, dance history, dance notation, and choreography. Additionally, there is a representative core collection of college-level books in the liberal arts. Standards for collection development and operational procedures are followed as set by various professional organizations. To meet the needs of the faculty and students, the library increases its holdings substantially each year. The total collection is estimated at 40,000 volumes.

The complete works of major composers and a broad representation of minor and contemporary composers are represented through the 1,700 volumes of urtext editions of *Gesamtausgaben*, collections of study scores, performing editions, and sound recordings. Performing editions include: repertoire for orchestra; string orchestra; chamber orchestra; concert band; chamber ensembles; stage band; chorus; and solo instruments, notably keyboard and guitar. An extensive collection of opera scores and libretti, including many rare editions, along with scores of *lieder* and art songs, form the vocal repertoire collection. Also housed are the compositions of Boston Conservatory faculty and composition majors, and copies of Boston Conservatory Master's in Music Education degree theses.

A noteworthy collection is the Jan Veen-Katrine Amory Hooper Memorial Collection containing many rare and foreign books on dance and art. Within the dance section, which contains books on dance history, biography, dance forms, and choreography, is a special collection on the subject of dance notation. Represented here is the chronological development of the Sutton Movement Shorthand. Created by guest faculty member, Valerie Sutton, it is an innovative system of movement notation for dance in use nationally with a broad range of applicability, such as working with the deaf. Visual aids include video tapes of faculty and student choreography and performances, and slides on dance and art history.

Listening facilities are housed in both the Main Library and the Music Education Resource Center, which also contains a specialized collection of print and non-print teacher training materials. Audio-visual equipment includes listening tables equipped for individual or group use with turntables, reel-to-reel, and cassette tape decks, as well as a video tape receiver and deck, and slide, film, and filmstrip projectors. In addition to phonograph recordings of musical repertoire from the earliest history to the present, there are audio and video tape archives of Conservatory performances by all three divisions and recordings of plays, speech dialects, operas, operettas, musical theater works, and the spoken arts.

The library's resources are supplemented by the wealth of academic and special libraries to be found in the Boston area, notably in those sixteen libraries comprising the Boston Area Music Libraries (BAML). Visitor passes for research purposes may be obtained, and materials may be borrowed through the inter-library loan system which also gives users access to libraries across the nation. The famous Boston Public Library with its history collections is easily available due to proximity. The Conservatory library's growth is regularly enhanced by benefactors whose contributions to a broad range of the library's many collection areas are deeply appreciated.

The library is open 76 hours per week, with reference service available at all times. Prior to examinations, hours are extended. During the academic year, library hours are:

Monday-Thursday	8:00 a.m.-10:00 p.m.
Friday	8:00 a.m.- 5:00 p.m.
Saturday	10:00 a.m.- 5:00 p.m.
Sunday	1:30 p.m.- 5:30 p.m.

The library is closed during all school holidays. Prior to examinations the library is open until 11:00 p.m., Monday through Thursday.

Summer School hours are:

Monday-Friday	9:00 a.m.- 5:00 p.m.
Saturday and Sundays	Closed

A handbook explaining policies and procedures is available in the library. Materials circulate to Boston Conservatory students, faculty, staff, and alumni. Outside students may borrow only through the inter-library loan system. Borrowing by community musical organizations is on a rental basis only, and must be approved by the Head Librarian. Guests are requested to make an appointment prior to visiting the library.





CURRICULA

MUSIC DIVISION

DEGREES

Bachelor of Music

Conservatory Diploma

Master of Music

Artist Diploma

The Boston Conservatory offers a Bachelor of Music degree with majors in composition, music education, performance, and opera preparation. The Boston Conservatory is committed to the belief that performance is fundamental to any career in the arts. Thus, performance is a central activity of all music majors as soloists, chamber music performers, and members of major performing organizations. Integral to all of these majors is a fundamental training in the theoretical and historical aspects of music. The specific requirements for these degrees may be found in the following pages which will address the unique requirements pertinent to these majors and the subdivisions thereof. Professional training in music is reinforced by a sound general education which provides the breadth of knowledge requisite to the earning of a Bachelor's degree. For students who wish to focus entirely on the artistic aspects of their education, The Boston Conservatory offers the Conservatory Diploma in performance.

The Graduate Division of The Boston Conservatory offers Master of Music degrees with majors in choral conducting, composition, music education, opera, performance, and voice therapy. Those who hold Bachelor of Music degrees, other baccalaureate degrees with a major in music, or the equivalent, are eligible to apply for admission. Records of undergraduate studies presented for evaluation must represent work equivalent in quality and content to that prescribed for similar undergraduate degrees at The Boston Conservatory. The minimum requirement for the Master of Music degree is the completion of thirty-two credit hours of study, twenty-six of which must be earned in residence at The Conservatory. All applied study must be completed at The Conservatory, and it may be assumed that the graduate program will require at least four semesters of study.

Graduate electives must be chosen in accordance with the needs of the individual candidate and with the advice and consent of the Graduate Coordinator. All full-time graduate students are required to successfully participate each semester in rehearsals and performances of a major musical organization without academic credit. Individual graduate curricula are found on the following pages.

The Artist Diploma program is a specialized curriculum intended for performers of the highest echelon. Artist Diplomas are offered in opera and performance, and designed for performing artists regardless of their previous graduate study. Details of the Artist Diploma curriculum may be found on the following pages.

CHORAL CONDUCTING

Allen Lannom, Coordinator of Choral Activities, Choral Conducting, Choral Literature
James Johnston, Choral Literature
William A. Seymour, Choral Conducting

The Boston Conservatory Master of Music degree in Choral Conducting is designed for conductors with professional choral experience. It is desirable, although not mandatory, that participants have access to their own choral group to use as a laboratory.

Master of Music in Choral Conducting

Credits

Applied Conducting	6
Directed Study/Recital	6
Introduction to Graduate Study	2
Applied Concentrate	4
Music History Electives	6
Approved Electives	8

Eight credits of electives will be selected with the approval of the Graduate Coordinator.
Suggested electives include:

- Choral Literature 1
- Choral Literature 2
- The Choral Conductor and the Orchestra
- Choral Techniques and Interpretation
- Additional Applied Concentration
- Arranging
- Solfege
- Music History and Literature
- Diction
- Church Music

COMPOSITION AND THEORY

John Clement Adams
Larry Bell
Alfred Lee
Christopher Rozé

The composition faculty endeavors to provide the undergraduate student with the basic tools of the craft of composition.

A curriculum offering a thorough exploration of the theoretical subjects — harmony, counterpoint, and form — as well as private instruction in composition helps the student to become familiar with the techniques of various styles of the past and to discover his or her own mode of expression. Frequent composition concerts give the student the opportunity to hear his/her works performed in public.

The composition faculty also offers the necessary theoretical foundation for non-composition majors. Studies in harmony, solfege, and form help the performer and teacher to develop a better understanding of the process of musical interpretation.

Bachelor of Music in Composition

Freshman

Credits

Composition	4
Applied Concentrate	4
Piano Class	2
Harmony	4
Counterpoint	4
Ear Training	4
Music Manuscript	1
Liberal Arts Core I & II	6
General Psychology	3
Major Musical Organization	2

Sophomore

Composition	4
Applied Concentrate	4
Piano Class	2
Harmony	4
Counterpoint	4
Ear Training	4
Instrumentation	2
Music History	4
Liberal Arts Core III & IV	6
Major Musical Organization	2

Junior

Composition	8
Applied Concentrate	4
Harmony	4
Form & Analysis	4
Instrumentation	2
Music History	4
Psychology	3
Liberal Arts Core V & VI	6
Major Musical Organization	2

Senior

Composition	8
Applied Concentrate	4
Counterpoint	4
Conducting	2
Music Electives	4
Liberal Arts Electives	9
Major Musical Organization	2

Master of Music in Composition

Composition	12
Introduction to Graduate Study	2
Applied Concentrate	4
Music History Electives	6
Approved Electives	8

In addition to the above, graduate composition majors are required to prepare a thesis. The thesis will be one of the following:

1. An original composition scored for full orchestra and requiring not less than 15 minutes in performance. The composition may be for chorus, solo voice or an instrument with orchestral accompaniment.
2. An original composition for chamber orchestra requiring not less than 15 minutes in performance.
3. An original orchestral composition scored for full orchestra, requiring not less than 10 minutes in performance, and a shorter work for chorus or an instrumental combination requiring not less than 5 minutes in performance.

Two bound scores of the thesis must be presented to the Dean no less than *two weeks* prior to the date of graduation. In addition, graduate students in composition are required to present a full recital of approximately 40 minutes duration of their original compositions.

GUITAR

Neil Anderson
Robert Guthrie

The guitar training program at The Boston Conservatory provides the classical guitarist with an opportunity to acquire skills essential for his/her professional career with respect to performing and teaching.

Guitar majors give public recitals in their junior and senior years, as the culmination of weekly lessons with their applied instructor. Chamber music is an integral part of the program. Eight semesters of Guitar Ensemble help ensure a comprehensive knowledge of the ensemble literature as well as a thorough understanding of research and interpretation techniques.

The guitar major carefully studies the art of teaching in the Guitar Pedagogy class. Guitar literature and research techniques classes provide a broader knowledge of the instrument and the music written for it. The Guitar Repertoire class is a weekly opportunity for the guitarist to improve his/her performing abilities.

Guitar students have frequent opportunities to play music of all historical periods through The Conservatory's Chamber Music Program.

Bachelor of Music in Guitar Performance

Freshman	Credits
Guitar	8
*Guitar Literature	2
Guitar Ensemble	2
Piano Class	2
Ear Training	4
Harmony	4
Liberal Arts Core I & II	6
Major Musical Organization	2

Sophomore

Guitar	8
Guitar Repertoire Class	1
Guitar Ensemble	2
Piano Class	2
Ear Training	4
Harmony	4
Music History	4
Liberal Arts Core III & IV	6
Major Musical Organization	2

Junior

Guitar & Junior Recital	8
Guitar Repertoire Class	1
*Guitar Pedagogy	2
Guitar Ensemble	2
Counterpoint	4
Form & Analysis	4
Conducting	2
Music History	4
Liberal Arts Core V & VI	6
Major Musical Organization	2

Senior

Guitar & Senior Recital	8
Guitar Ensemble	2
Music Electives	4
Instrumentation	2
Composition	4
Research Techniques	2
Psychology	3
Liberal Arts Electives	9
Major Musical Organization	2

*Offered in alternate years only

Conservatory Diploma in Guitar Performance

Freshman	Credits
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Guitar	8
Piano Class	2
Ear Training	4
Harmony	4
Chamber Music Ensemble	2
Major Musical Organization	2

Sophomore

Guitar	8
Piano Class	2
Ear Training	4
Harmony	4
Counterpoint	4
Music History	4
Chamber Music Ensemble	2
Major Musical Organization	2

Junior

Guitar & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Music History	4
Chamber Music Ensemble	2
Major Musical Organization	2

Senior

Guitar & Senior Recital	8
Pedagogy	2
Composition	4
Instrumentation	2
Conducting	2
Chamber Music Ensemble	2
Major Musical Organization	2

Master of Music in Guitar Performance

Guitar	12
Introduction to Graduate Study	2
Music History Electives	6
Approved Electives	12

M

Each candidate for the degree Master of Music with a major in performance will be required to present a full-length public recital demonstrating high artistic accomplishment. Approval to present this recital must be given by the faculty jury. The program for this recital must be approved by the applied instructor and the Graduate Coordinator. Specific requirements for the graduate level recital are available from the Graduate Coordinator. Credit for the final semester of applied study will be issued only upon successful completion of the recital. All graduate recitals must be recorded for the archives.

Artist Diploma in Guitar Performance

A minimum of four semesters of applied guitar lessons, one hour per week, five credits per semester.

Two full length recitals.

M

One project (lecture; lecture-recital; public master class) with approval and evaluation of advisor and Dean (four credits).

MUSIC EDUCATION

Douglas Bish
Edna Geary
Claire Kanter
Thomas Leonard

Carol Nicolucci
Sandra Nicolucci
Herbert J. Philpott
Marie Stultz

The Boston Conservatory recognizes its responsibility to student and community alike, and to the pursuit of excellence in its preparation of musician-teachers for the future. Only through comprehensive training will the beginning educator be able to meet the needs of contemporary schools. A visiting team from the Massachusetts Department of Education recently recommended that the Music Education Program at The Boston Conservatory “be viewed as a standard for how Music Education should be conducted in the Commonwealth.”

Music education majors are given the unique opportunity to spend eight full semesters in direct contact with learners in the Greater Boston schools. Through field internship and senior student teaching, each student gains experience in instrumental, vocal, general music, and special education classes at the elementary, middle, and high school levels.

An intensive series of core courses coupled with a comprehensive program of instrumental and choral methods courses allows the student to develop the diversity so essential to becoming a successful teacher in today’s schools.

Bachelor of Music in Music Education

Freshman

Credits

Music Education Core 1 & 2	2
Applied Concentrate	4
Piano Class (or Accompanying, if piano concentrate)	2
Guitar Class	1
Harmony	4
Ear Training	4
Voice Class (or Diction, if voice concentrate)	1
Liberal Arts Core I & II	6
General Psychology	2
Educational Psychology	2
Woodwind Techniques	2
String Techniques	2
Eurhythmics	1
Percussion Techniques	1
Major Musical Organization	2

Sophomore

Music Education Core 3 & 4	2
Applied Concentrate	4
Piano Class (or Accompanying, if piano concentrate)	2
Harmony	4
Ear Training	4
Music History	4
Brass Techniques	2
Liberal Arts Core III & IV	6
Liberal Arts Electives	6
Major Musical Organization	2

Junior

Music Education Core 5 & 6	6
Applied Concentrate	4
Form & Analysis	4
Music History	4
Instrumental & Vocal Arranging	4
Conducting	2
Choral Techniques, Methods & Materials 1 & 2	2
Instrumental Techniques, Methods & Materials 1 & 2	2
Liberal Arts Core V & VI	6
Major Musical Organization	2

Senior

Music Education Core 7 & 8	2
Applied Concentrate & Recital	4
Philosophy of Education	2
Curriculum Development	2
Instrumental & Vocal Conducting Workshop	3
Choral Techniques, Methods & Materials 3	2
Instrumental Techniques, Methods & Materials 3	2
Student Teaching Practicum	9
Liberal Arts Elective	3
Major Musical Organization	2

Master of Music in Music Education

(Option A)

Credits

Introduction to Graduate Study	2
Music Education Electives	12
Applied Music	4
Music History Electives	6
Approved Electives	2
Methods of Research/Thesis	6

The Option A curriculum requires the preparation of a thesis concerning an approved topic of interest and importance in the field of music education. Preparation of the thesis will be under the guidance of a faculty advisor. Two bound copies of the thesis must be submitted to the Dean *two weeks* prior to the date of graduation.

(Option B)

Credits

Introduction to Graduate Study	2
Music Education Electives	10
Applied Music	12
Music History Electives	6
Approved Electives	2

The Option B curriculum requires applied study and recital presentation commensurate with that of a Master of Music in performance candidate. Candidates seeking this option must receive express acceptance at the time of audition or at a subsequent jury examination. Approval to present this recital must be given by the faculty jury. The program for this recital must be approved by the applied instructor and the Graduate Coordinator. Specific requirements for the graduate level recital are available from the Graduate Coordinator. Credit for the final semester of applied study will be issued only upon successful completion of the recital. All graduate recitals must be recorded for the archives.

OPERA

John Moriarty, *Director and Conductor*
Cecelia Schieve, *Assistant Director, Improvisation*
John Douglas, *Diction*
Jeffrey Stevens, *Opera Assistant*
Reed Woodhouse, *Musical Assistant*
Ruth Sandholm Ambrose, *Ballet, Movement*
Melinda Sullivan, *Movement*
Melodie Arterberry, *Mime, Movement*
Pamela Charpentier, *Stage Make-up*
Angela VanStory, *Opera Assistant*

The opera training program is a comprehensive course of study designed to prepare the singer in the various skills needed by the present-day performer.

Special emphasis is given to the study of scenes and arias from the standard repertoire. Scenes and arias which have been prepared under the supervision of the artist-faculty are presented before the public in a series of scenes programs which are scheduled at regular intervals throughout the fall.

Weekly instruction is given in acting and improvisation; French, Italian, and German diction; stage make-up; ballet; movement; mime and aria coaching. In addition, musical rehearsals are scheduled as necessary.

Two fully staged productions with orchestra are mounted during the spring semester for presentation to the public. The Opera Theater has earned a reputation for providing productions of the highest artistic merit and are frequently compared in the press with professional companies in the New England area.

In recent seasons, the Opera Theater has presented productions of *The Ballad of Baby Doe*, *The Marriage of Figaro*, *The Bosom of Tiresias*, *Il Trittico*, *Dialogues of the Carmelites*, *Riders to the Sea*, *A Month in the Country*, *Signor Deluso*, *L'Egisto*, *Sancta Susanna*, the American premiere of *The Vampyre*, and the world premiere of *The Tell-Tale Heart*.

Bachelor of Music in Opera Preparation

(proposed)

Freshman & Sophomore (see Voice curriculum, page 34)

At the end of the sophomore year, the undergraduate voice major may apply for admission to the course of study leading to the degree Bachelor of Music with a major in opera preparation, and will study the following curriculum:

Junior

Credits

Voice	8
Vocal Performance Class	4
Vocal Pedagogy	2
Movement for Singers	2
Diction	4
Music History	4
Liberal Arts Core V & VI	6
French	6

Senior

Voice & Senior Recital or Major Operatic Role	8
Vocal Performance Class or Opera Studio	4
Coaching	4
Movement for Singers	2
Opera Make-up	2
Music History	4
Theory or Music History Electives	4
Liberal Arts Electives	6

Master of Music Degree in Opera Performance

Credits

Opera Studio or Theater	6
Voice	12
Opera History	6
*Opera Curriculum Electives	12
Performance of Major Role or Public Recital	

Artist Diploma in Opera

Opera Studio or Theater	6
Voice	12
*Opera Curriculum Electives	12
Performance of Major Role	

*All electives must be selected with the advice and consent of the Chairman of the Opera Department and the Graduate Coordinator from the following:

Movement for Singers — — —
Opera Make-up
Improvisation
Mime
Diction
Advanced Diction
Opera Characterization and Audition Techniques
Vocal Pedagogy

4 credits

PIANO AND ORGAN

James David Christie, *Organ,
Harpsichord, Chamber Music*
John Finney, *Organ*
Jacqueline Gourdin, *Piano*

Jung-Ja Kim, *Piano, Chamber Music*
Alfred Lee, *Piano, Harpsichord,
Chamber Music*
Harriet Lundberg, *Piano*

The piano faculty stress the complete preparation of students in all aspects of their pianistic careers. Intensive individual study directed to building solid technical competence and broad musical knowledge is the focus of the student-teacher relationship and culminates in the junior and senior recitals. In addition, students are urged to perform on a regular basis in master classes and formal "concert hour" presentations.

The organ faculty also stress excellence in performance and the exposure to a wide variety of repertoire and styles. Church music courses are offered to help provide students with a broader knowledge of the art.

Bachelor of Music in Piano Performance

Freshman	Credits
Piano	8
Ear Training	4
Harmony	4
Keyboard Sightreading	2
Keyboard Harmony	2
Piano Literature	2
Liberal Arts Core I & II	6
Major Musical Organization	2

Sophomore

Piano	8
Ear Training	4
Harmony	4
Accompanying 1 & 2	2
Music History	4
Liberal Arts Core III & IV	6
Psychology	3
Major Musical Organization	2

Junior

Piano & Junior Recital	8
Chamber Music	2
Theory or Music History Electives	4
Form & Analysis	4
Counterpoint	4
Music History	4
Liberal Arts Core V & VI	6
Major Musical Organization	2

Senior

Piano & Senior Recital	8
Chamber Music Ensemble	2
Piano Pedagogy	2
Composition	4
Instrumentation	2
Conducting	2
Liberal Arts Electives	9
Major Musical Organization	2

Conservatory Diploma in Piano Performance

Freshman

Credits

Piano	8
Ear Training	4
Harmony	4
Chamber Music Ensemble	2
Major Musical Organization	2

Sophomore

Piano	8
Ear Training	4
Harmony	4
Counterpoint	4
Music History	4
Accompanying 1 & 2	2
Major Musical Organization	2

Junior

Piano & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Music History	4
Chamber Music Ensemble	2
Major Musical Organization	2

Senior

Piano & Senior Recital	8
Pedagogy	2
Composition	4
Instrumentation	2
Conducting	2
Chamber Music Ensemble	2
Major Musical Organization	2

Master of Music in Piano Performance

Piano	12
Introduction to Graduate Study	2
Music History Electives	6
Approved Electives	12

Each candidate for the degree Master of Music with a major in performance will be required to present a full-length public recital demonstrating high artistic accomplishment. Approval to present this recital must be given by the faculty jury. The program for this recital must be approved by the applied instructor and the Graduate Coordinator. Specific requirements for the graduate level recital are available from the Graduate Coordinator. Credit for the final semester of applied study will be issued only upon successful completion of the recital. All graduate recitals must be recorded for the archives.

Artist Diploma in Piano

A minimum of four semesters of applied piano lessons, one hour per week, five credits per semester.

Two full length recitals.

One project (lecture; lecture-recital; public master class) with approval and evaluation of advisor and Dean (four credits).

Bachelor of Music in Organ Performance

Freshman	Credits
Organ	8
Piano or Harpsichord	2
Ear Training	4
Harmony	4
Voice Class	1
Liberal Arts Core I & II	6
German	6
Major Musical Organization	2
Sophomore	
Organ	8
Ear Training	4
Harmony	4
Music History	4
Organ Literature	4
History of the Organ	2
Conducting	2
Liberal Arts Core III & IV	6
Major Musical Organization	2

Junior

Organ & Junior Recital	8
Conducting	2
Counterpoint	4
Form & Analysis	4
Choral Techniques, Methods & Materials 1 & 2	2
Church Music	4
Music History	4
Liberal Arts Core V & VI	6
Major Musical Organization	2

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Senior

Organ & Senior Recital	8
Choral Methods 3	4
Composition	4
Keyboard Harmony	2
Service Playing	2
Psychology	3
Liberal Arts Electives	3
Major Musical Organization	2

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Conservatory Diploma in Organ Performance

Freshman

Credits

Organ	8
Ear Training	4
Harmony	4
Chamber Music Ensemble	2
Major Musical Organization	2

Sophomore

Organ	8
Ear Training	4
Harmony	4
Counterpoint	4
Music History	4
Accompanying 1 & 2	2
Major Musical Organization	2

M

Junior

Organ & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Music History	4
Chamber Music Ensemble	2
Major Musical Organization	2

Senior

Organ & Senior Recital	8
Pedagogy	2
Composition	4
Instrumentation	2
Conducting	2
Chamber Music Ensemble	2
Major Musical Organization	2

Master of Music in Organ Performance

Credits

Organ	12
Introduction to Graduate Study	2
Music History Electives	6
Approved Electives	12

Each candidate for the degree Master of Music with a major in performance will be required to present a full-length public recital demonstrating high artistic accomplishment. Approval to present this recital must be given by the faculty jury. The program for this recital must be approved by the applied instructor and the Graduate Coordinator. Specific requirements for the graduate level recital are available from the Graduate Coordinator. Credit for the final semester of applied study will be issued only upon successful completion of the recital. All graduate recitals must be recorded for the archives.

Artist Diploma in Organ

A minimum of four semesters of applied organ lessons, one hour per week, five credits per semester.

Two full length recitals.

One project (lecture; lecture-recital; public master class) with approval and evaluation of advisor and Dean (four credits).

STRINGS AND HARP

Robert Caplin, <i>Contrabass</i>	Cynthia Price-Glynn, <i>Harp</i>
Lynn Chang, <i>Violin, Chamber Music</i>	Henri Portnoi, <i>Contrabass</i>
Stephanie Chase, <i>Violin, Chamber Music</i>	Alfred Schneider, <i>Violin</i>
Bruce Coppock, <i>Violoncello</i>	Ronald Thomas, <i>Violoncello,</i>
Patricia McCarty, <i>Viola</i>	<i>Chamber Music</i>
Katherine Murdock, <i>Viola, Chamber Music</i>	Vyacheslav Uritsky, <i>Violin</i>
James Orleans, <i>Contrabass</i>	

The string faculty strive to develop the technical proficiency and the musical maturity of their students through an intensive studio experience. Special emphasis is placed on orchestral training and chamber music coaching. In addition, students enjoy an association with master teachers and guest artists in master classes, performance classes, and in the preparation of chamber concerts which are scheduled throughout the year.

The faculty of nationally known performers includes members of the Boston Symphony Orchestra. Together, the string faculty bring to their students many years of performing and teaching experience, and are devoted to the development of young string players.

The curricular structure and requirements are designed to allow students a minimum of four hours practice time daily.

The Scholarship Quintet has been established to assist five outstanding musicians in realizing their professional potential through specialized instruction and coaching. Other chamber music groups coach weekly and perform in regularly scheduled chamber music concerts. The many performing organizations and the proximity of the Dance and Theater Divisions provide interested students with other performing opportunities.

Instruction in harp is available both as a major field of study, and as a supplement to those majoring in other areas. Emphasis is placed on solo and ensemble playing.

Bachelor of Music in String or Harp Performance

Freshman	Credits
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Chamber Music Ensemble	2
Liberal Arts Core I & II	6
Major Musical Organization	2
Sophomore	
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Conducting	2
Music History	4
Chamber Music Ensemble	2
Liberal Arts Core III & IV	6
Major Musical Organization	2

Junior

Major Instrument & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Music History	4
Chamber Music Ensemble	2
Psychology	3
Liberal Arts Core V & VI	6
Liberal Arts Elective	3
Major Musical Organization	2

Senior

Major Instrument & Senior Recital	8
Pedagogy	2
Music Electives	4
Instrumentation	2
Composition	4
Chamber Music Ensemble	2
Liberal Arts Electives	6
Major Musical Organization	2

Conservatory Diploma in String or Harp Performance

Freshman	Credits
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Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Chamber Music Ensemble	2
Major Musical Organization	2

Sophomore

Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Counterpoint	4
Music History	4
Chamber Music Ensemble	2
Major Musical Organization	2

Junior

Major Instrument & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Music History	4
Chamber Music Ensemble	2
Major Musical Organization	2

Senior

Major Instrument & Senior Recital	8
Pedagogy	2
Composition	4
Instrumentation	2
Conducting	2
Chamber Music Ensemble	2
Major Musical Organization	2

Master of Music Degree in String or Harp Performance

Applied Instrument	12
Introduction to Graduate Study	2
Music History Electives	6
Approved Electives	12

Each candidate for the degree Master of Music with a major in performance will be required to present a full-length public recital demonstrating high artistic accomplishment. Approval to present this recital must be given by the faculty jury. The program for this recital must be approved by the applied instructor and the Graduate Coordinator. Specific requirements for the graduate level recital are available from the Graduate Coordinator. Credit for the final semester of applied study will be issued only upon successful completion of the recital. All graduate recitals must be recorded for the archives.

Artist Diploma in String or Harp Performance

A minimum of four semesters of applied lessons in the major instrument, one hour per week, five credits per semester.

Two full length recitals.

One project (lecture; lecture-recital; public master class) with approval and evaluation of advisor and Dean (four credits).

VOICE

Richard Cross
Beatrice Dobelle
Robert Honeysucker
Bruce Kolb
Lillian Lee
Barbara McClosky
David Blair McClosky
Elisabeth Phinney
Iride Pilla
Ruth Romberg
Mary Saunders

The voice program at The Conservatory is designed to assist the young singer in achieving technical proficiency and building a foundation which will lead to a true mastery of the art of good singing. Every aspect of the vocal art is developed, including solo and choral techniques. A significant portion of the course structure is devoted to the study of languages and their pronunciation on the stage.

Performance is considered of principal importance to all students, both majors and concentrates, and performance skills are developed through solo and ensemble performing in recital, in opera, and with instrumental groups. Formal junior and senior recitals are presented by all voice majors; senior recitals are presented by voice concentrates. Students are expected to perform appropriate literature from all periods and genres, including the German *lied*, the French *melodie*, and contemporary art song.

There are outstanding opportunities for the singer who demonstrates potential and artistic dedication, to make significant strides toward a successful career in singing.

Bachelor of Music in Voice Performance

Freshman	Credits
Voice	8
Piano Class	2
Ear Training	4
Harmony	4
Liberal Arts Core I & II	6
Italian	6
Major Musical Organization	2

Sophomore

Voice	8
Piano Class	2
Ear Training	4
Harmony	4
Liberal Arts Core III & IV	6
German	6
Vocal Chamber Music	2
Major Musical Organization	2

Junior

Voice & Junior Recital	8
Pedagogy	2
Diction	4
Music History	4
Vocal Performance Class	2
Liberal Arts Core V & VI	6
French	6
*Vocal Chamber Music	2
*Major Musical Organizaton	2

Senior

Voice & Senior Recital	8
Vocal Coaching	4
Music History	4
Conducting	2
Vocal Literature	4
Vocal Performance Class	2
Music/Liberal Arts Electives	4/6
*Vocal Chamber Music	2
*Major Musical Organization	2

*Students accepted to Opera Studio (by audition) will receive 2 credits per semester in lieu of Major Musical Organization and Vocal Chamber Music.

Conservatory Diploma in Voice Performance

Freshman

Credits

Voice	8
Piano Class	2
Ear Training	4
Harmony	4
Italian	6
Major Musical Organization	2

*1/8 Credit
relevant*

Sophomore

Voice	8
Piano Class	2
Ear Training	4
Harmony	4
Music History	4
German	6
Vocal Chamber Music	2
Major Musical Organization	2

Junior

Voice & Junior Recital	8
Pedagogy	2
Diction	4
French	6
Vocal Performance Class	2
Music History	4
*Vocal Chamber Music	2
*Major Musical Organization	2

Senior

Voice & Senior Recital	8
Coaching	4
Vocal Literature	4
Vocal Performance Class	2
Conducting	2
*Vocal Chamber Music	2
*Major Musical Organization	2

*Students accepted to Opera Studio (by audition) will receive 2 credits per semester in lieu of Major Musical Organization and Vocal Chamber Music.

Master of Music in Voice Performance

Credits

Applied Voice	12
Introduction to Graduate Study	2
Music History Electives	6
Approved Electives	12

*Voice majors selected for participation in the Opera Program may apply opera credits as electives.

Each candidate for the degree Master of Music with a major in performance will be required to present a full-length public recital demonstrating high artistic accomplishment. Approval to present this recital must be given by the faculty jury. The program for this recital must be approved by the applied instructor and the Graduate Coordinator. Specific requirements for the graduate level recital are available from the Graduate Coordinator. Credit for the final semester of applied study will be issued only upon successful completion of the recital. All graduate recitals must be recorded for the archives.

Artist Diploma in Voice Performance

A minimum of four semesters of applied voice lessons, one hour per week, five credits per semester.

Two full length recitals.

One project (lecture; lecture-recital; public master class) with approval and evaluation of advisor and Dean (four credits).

VOICE THERAPY

DEGREE

Master of Music

Marie Christine Allen

Barbara McClosky

David Blair McClosky

Iris Rotman

Janet Tower

For many years, The Boston Conservatory has been offering courses in voice therapy under the tutelage of Professor David Blair McClosky. Since the establishment of the McClosky Institute of Voice Therapy in 1981, this association has grown closer and has led to the Master of Music degree with a major in voice therapy. This degree is open to applicants from a variety of previous experiences; however, the emphasis on the necessity of the development of a good singing technique on the part of every voice therapist is integral to the program. This degree combines the scientific aspects of voice study with the art of producing a healthy sound to prepare those upon whom this degree is conferred to successfully practice vocal remediation of benign voice disorders.

Master of Music in Voice Therapy

Credits

Applied Voice (4 semesters)	8
Introduction to Graduate Study	2
History, Survey and Analysis of Singing Techniques	3
Techniques for Enhancing the Healthy Speaking Voice	1
*Voice Therapy Electives	12
Clinical Observation	3
Clinical Practicum	3
Final Project	2

*To be selected with advice and consent of the Chairman of Voice Therapy and the Graduate Coordinator from the following:

Anatomy and Physiology of the Larynx Breathing Mechanism

Introduction to Voice Therapy Techniques

Voice Disorders

Relaxation and Stress Reduction Techniques

Auditory Discrimination and the Treatment of Voice Disorders

Psycho-Social Implications of Functional and Organic Voice Disorders

Diction

Pedagogy

Other Appropriate Conservatory Graduate Courses

Applicants must hold earned Bachelor's degrees and demonstrate proficiencies comparable to the following Conservatory undergraduate courses or enroll in these courses without credit concurrent with their graduate study:

Piano Class 1-4

Music History 1-4

Harmony 1-4

Ear Training 1-4

WOODWINDS, BRASS, AND PERCUSSION

Randolph Bowman, *Flute*

Donald Bravo, *Bassoon*

Leone Buyse, *Flute*

Pasquale Cardillo, *Clarinet*

Richard Castiglione, *Division Chairperson, Trumpet*

Peter Chapman, *Trumpet*

Peter Cokkinias, *Clarinet*

Charles Daval, *Trumpet*

Stuart Dunkel, *Oboe*

William Grass, *Flute, Chamber Music*

Thomas Hill, *Clarinet, Chamber Music*

Lawrence D. Isaacson, *Trombone, Chamber Music*

John Menkis, *Horn*

Robert Pettipaw, *Trumpet, Chamber Music*

Attilio Poto, *Clarinet*

Arthur Press, *Percussion*

Kenneth Radnofsky, *Saxophone*

Chester Roberts, *Tuba, Euphonium, Chamber Music*

Chester Schmitz, *Tuba*

Robert Stallman, *Flute, Chamber Music*

The program of study for woodwind, brass, and percussion players is designed to allow the development of the student's technical and musical skills in orchestral, wind ensemble, and chamber music literature, as well as in the solo repertoire.

Programs of study include not only private instruction in the principal instrument, but also keyboard training, theory, music history and literature, composition, conducting, and a wide variety of liberal arts courses. There is an emphasis on the concept of intelligent performance along with the cultivation of a spirit of the ensemble.

Scholarship Quintets have been established to assist five outstanding musicians in realizing their professional potential through specialized instruction and coaching. Other chamber music groups are coached weekly and perform in regularly scheduled chamber music concerts. The many performing organizations and the proximity of the Dance and Theater Divisions provide interested students with other performing opportunities.

All students must perform junior and senior recitals which demonstrate a high degree of artistry, and outstanding performers may audition for solo appearances with major performing organizations.

Bachelor of Music in Woodwind, Brass, or Percussion Performance

Freshman

Credits

Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Chamber Music Ensemble	2
Liberal Arts Core I & II	6
Major Musical Organization	2

Sophomore

Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Conducting	2
Music History	4
Chamber Music Ensemble	2
Liberal Arts Core III & IV	6
Major Musical Organization	2

Junior

Major Instrument & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Music History	4
Chamber Music Ensemble	2
Psychology	3
Liberal Arts Core V & VI	6
Liberal Arts Elective	3
Major Musical Organization	2

Senior

Major Instrument & Senior Recital	8
Pedagogy	2
Music Electives	4
Instrumentation	2
Composition	4
Chamber Music Ensemble	2
Liberal Arts Electives	6
Major Musical Organization	2

Conservatory Diploma in Woodwind, Brass, or Percussion Performance

Freshman Credits

Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Chamber Music Ensemble	2
Major Musical Organization	2

Sophomore

Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Counterpoint	4
Music History	4
Chamber Music Ensemble	2
Major Musical Organization	2

Junior

Major Instrument & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Music History	4
Chamber Music Ensemble	2
Major Musical Organization	2

Senior

Major Instrument & Senior Recital	8
Pedagogy	2
Composition	4
Instrumentation	2
Conducting	2
Chamber Music Ensemble	2
Major Musical Organization	2

Master of Music in Woodwind, Brass, or Percussion Performance

Credits

Applied Instrument	12
Introduction to Graduate Study	2
Music History Electives	6
Approved Electives	12

Each candidate for the degree Master of Music with a major in performance will be required to present a full-length public recital demonstrating high artistic accomplishment. Approval to present this recital must be given by the faculty jury. The program for this recital must be approved by the applied instructor and the Graduate Coordinator. Specific requirements for the graduate level recital are available from the Graduate Coordinator. Credit for the final semester of applied study will be issued only upon successful completion of the recital. All graduate recitals must be recorded for the archives.

Artist Diploma in Woodwind, Brass, or Percussion Performance

A minimum of four semesters of applied lessons on the major instrument, one hour per week, five credits per semester.

Two full length recitals.

One project (lecture; lecture-recital; public master class) with approval and evaluation of advisor and Dean (four credits).



DANCE DIVISION

DEGREES

Bachelor of Fine Arts in Dance Conservatory Diploma in Dance

Ruth Sandholm Ambrose, *Division Chairperson, Ballet, Repertoire, Pedagogy*

Kristen Beckwith, *Labanotation*

Ingrid G. Brainard, *Historical Styles, Dance History*

Lynne Carrachino, *Ballet*

Edward DeSoto, *Modern, Repertoire*

Peter DiMuro, *Improvisation, Choreography*

Ann Farquhar Dooley, *Ballet, Labananalysis*

Rochelle McReynolds, *Jazz*

Elsbeth Meuth, *Eurhythmics and Percussion*

Clyde Nantais, *Ballet, Repertoire*

Carole Ann Pastore, *Ballet, Pedagogy*

Whitney Powers, *Kinesiology and Anatomy*

Claire Ramona, *Classical Spanish, Flamenco*

Ramon de los Reyes, *Spanish*

Sue Ronson, *Tap, Choreographic Tools*

Susan Rose, *Choreography, Pedagogy*

Ana Marie Sarazin, *Ballet, Variations*

Marcus Schulkind, *Modern*

Danny Sloan, *Jazz*

Melinda Sullivan, *Modern, Movement for Singers*

Valerie Sutton, *Sutton Movement Writing*

Yasuko Tokunaga, *Modern, Choreography, Repertoire*

The mission of the dance program is to educate the dancer in order to know and trust his or her own talents in the various fields of professional dance, and to become a responsible, knowledgeable contributor to the cultural arts and contemporary life.

The program is designed to give a strong, broad experience of dance techniques in ballet, modern and jazz, including musical theater, tap, and ethnic styles. Practical experience is provided in the fields of repertoire, choreography and pedagogy. Cognitive subject matter is presented in a classroom environment.

The student has many opportunities to perform through choreographic workshop programs, musicals, community programs, and with The Conservatory Dance Theater (see page 10). Emphasis is placed on becoming a performing, professional dancer who can teach or choreograph. Students are guided by the faculty toward a major concentration through electives. Students with the interest and ability may audition to emphasize either ballet or modern in the junior and senior years.

Bachelor of Fine Arts in Dance

Freshman

Credits

Ballet Technique 1 & 2	5
Modern Technique 1 & 2	5
Laban Movement Analysis 1 & 2	4
Choreography 1 & 2	2
<u>Music Fundamentals 1 & 2</u>	4
Dance Production 1 & 2	2
Styles 1 & 2	2
<u>Voice Class 1 & 2</u>	2
Kinesiology/Anatomy	4
Liberal Arts Core I & II	6

30 lib. arts
9 music
3 Acting Theater

Sophomore

Ballet Technique 3 & 4	5
Modern Technique 3 & 4	5
Laban Movement Analysis 3 & 4	3
Modern Pedagogy 1 & 2	3
Ballet Pedagogy 1 & 2	3
Choreography 3 & 4	3
Eurhythmics & Percussion 1 & 2	3
History of Dance 1 & 2	3
Styles 3 & 4	2
Labanotation 1 & 2	3
Liberal Arts Core III & IV	6

Junior

Ballet Technique 5 & 6	5
Modern Technique 5 & 6	5
<u>Acting</u>	3
Modern Pedagogy 3 & 4	3
Ballet Pedagogy 3 & 4	3
*Choreography 5 & 6	3
*The Choreographer in Musical Theater	3
<u>Score Analysis 1 & 2</u>	3
Styles 5 & 6	2
Repertoire 1 & 2	3
Liberal Arts Core V & VI	6
Psychology	6

*Choice by advisement

Senior

Ballet Technique 7 & 8	5
Modern Technique 7 & 8	5
Styles 7 & 8	2
Ballet Pedagogy 5 & 6	3
Modern Pedagogy 5 & 6	3
Laban-Dance Education 1 & 2	3
Choreography 7 & 8	3
The Choreographer in Musical Theater	3
*Repertoire 3 & 4	3
*Acting	3
Senior Project	2
Liberal Arts Elective	6

*Qualified seniors may elect Musical Theater 3 & 4 and one year of theater major Acting in lieu of these courses.

Conservatory Diploma in Dance

Freshman	Credits
Ballet Technique 1 & 2	5
Modern Technique 1 & 2	5
Laban Movement Analysis 1 & 2	4
Choreography 1 & 2	2
<u>Music Fundamentals 1 & 2</u>	4
Dance Production 1 & 2	2
Styles 1 & 2	2
Voice Class 1 & 2	2
Kinesiology/Anatomy	4

*9 music
3 theater*

Sophomore

Ballet Technique 3 & 4	5
Modern Technique 3 & 4	5
Laban Movement Analysis 3 & 4	3
Modern Pedagogy 1 & 2	3
Ballet Pedagogy 1 & 2	3
Choreography 3 & 4	3
Eurhythmics & Percussion	3
History of Dance 1 & 2	3
Styles 3 & 4	2
Labanotation 1 & 2	3

Junior

Ballet Technique 5 & 6	5
Modern Technique 5 & 6	5
Modern Pedagogy 3 & 4	3
Ballet Pedagogy 3 & 4	3
*Choreography 5 & 6	3
*The Choreographer in Musical Theater	3
Score Analysis 1 & 2	3
Styles 5 & 6	2
Repertoire 1 & 2	3

*Choice by advisement

Senior

Ballet Technique 7 & 8	5
Modern Technique 7 & 8	5
Styles 7 & 8	2
Ballet Pedagogy 5 & 6	3
Modern Pedagogy 5 & 6	3
Laban-Dance Education	3
Choreography 7 & 8	3
The Choreographer in Musical Theater	3
*Repertoire	3
*Acting	3
Senior Project	2

*Qualified seniors may elect Musical Theater 3 & 4 and one year of theater major Acting in lieu of these courses.





THEATER DIVISION

DEGREES

Bachelor of Fine Arts in Musical Theater Conservatory Diploma in Musical Theater

Al Accardi, *Stage Make-up*

Bobbi Ausubel, *Acting*

Fran Charnas, *Musical Theater*

Peter DiMuro, *Musical Theater Movement*

Neil Donohoe, *Division Chairperson, Musical Theater*

Daena Giardella, *Acting, Movement*

Harlan F. Grant, *Chairman Emeritus*

Neal Katz, *Alexander Technique*

Robert Leibacher, *Acting, Speech, Introduction to Theater, Directing*

Ray Leghart, *Director of Technical Department, Stagecraft*

Steve McConnell, *Acting, Directing, Shakespeare*

Steve Sorkin, *Acting*

Ken Stanton, *Musical Theater, Arranging, Musical Fundamentals*

The musical theater curriculum is designed to provide comprehensive training for the actor-singer-dancer. Acting, speech, voice and dance form the basis of the program and courses are specifically designed to synthesize these four disciplines. For musical theater majors who have had extensive dance training, and who display an outstanding aptitude, an additional concentrate in dance may be arranged.

Integral to the course work is a schedule of major productions and workshops which aim at providing immediate and continuous performance experience to test and stretch the developing performer.

Academic requirements further enhance the program by creating a context for understanding the theater's contributions to cultural life.

Supervised experiences in directing and technical production complete the program, allowing the student personal contact with the total theater experience.

Bachelor of Fine Arts in Musical Theater

Freshman

Credits

Acting	6
Speech	4
Introduction to Theater	3
Body Fundamentals 1 & 2	2
Ballet	2
Tap	2
Musical Theater 1 & 2	6
Stagecraft	4
Music Fundamentals	4
Stage Make-up	1
Voice (private)	2
Liberal Arts Core I & II	6

Sophomore

Acting	6
Speech	4
Body Fundamentals 3 & 4	2
Ballet	1
Tap	1
Musical Theater 3 & 4	6
Stagecraft	2
Voice (private)	2
Shakespeare	6
Liberal Arts Core III & IV	6

Junior

Acting	8
Directing	4
Ballet	2
Jazz	1
Tap	1
Musical Theater 5 & 6	6
Voice (private)	2
History of Theater	6
Liberal Arts Core V & VI	6

Senior

Acting	8
Speech	4
*Directing	6
*Ballet	1
*Alexander Technique	1
*Jazz	1
*Tap	1
Musical Theater 7 & 8	6
Voice (private)	2
Modern Drama	6

*Qualified students may elect 10 credits of dance major dance classes in lieu of Directing 3 & 4 and Senior Musical Theater dance classes.

Handwritten notes:
 1/2 per week
 8 p.m. - 10 p.m.
 music 5 credit
 dance 16 credit

Conservatory Diploma in Musical Theater

Freshman

Credits

Acting	6
Speech	4
Introduction to Theater	3
Body Fundamentals 1 & 2	2
Ballet	1
Tap	1
Musical Theater 1 & 2	2
Stagecraft	4
Music Fundamentals	4
Stage Make-up	1
Voice (private)	2

Sophomore

Acting	6
Speech	4
Body Fundamentals 3 & 4	2
Ballet	1
Tap	1
Musical Theater 3 & 4	6
Stagecraft	2
Voice (private)	2

Junior

Acting	8
Directing	4
Ballet	2
Jazz	1
Tap	1
Musical Theater 5 & 6	6
Voice (private)	2
History of Theater	6

Senior

Acting	8
Speech	4
*Directing	6
*Ballet	1
*Alexander Technique	1
*Jazz	1
*Tap	1
Musical Theater 7 & 8	6
Voice (private)	2

*Qualified seniors may elect 10 credits of dance major dance classes in lieu of Directing 3 & 4 and Senior Musical Theater dance classes.



COURSE DESCRIPTIONS

Music Division

Accompanying 1 & 2, 3 & 4 (M271A/B). The study and techniques of piano accompaniment for vocal and instrumental literature; practical experience through work with student performers. Offered in conjunction with Chamber Music.

1 hour weekly; 1 credit per semester

Administration of Music Education (M580). An investigation of the personal, technical, sociological, and educational aspects of music administration, with emphasis on the importance of the administrator in the overall picture of the school music program. Evaluative techniques as they relate to program and staff, and application of principles of successful administrative processes.

3 hours weekly; 3 credits

Anatomy and Physiology of the Larynx and Breathing Mechanism (M586/A). An introduction to the anatomy and physiology of the larynx and breathing mechanism. In depth study of the oronasal, pharyngeal, laryngeal and thoracic regions, with emphasis on their biomechanical interaction.

2 hours weekly; 2 credits

Applied Music (Instrument or Voice). Intensive private study of the technique and repertoire of the student's principal instrument or voice. Applied Music requirements and levels are determined by the instructor and confirmed by the faculty jury through periodic examination. Music performance majors are assigned a one hour private lesson weekly. Music education, musical theater and composition majors are assigned one-half hour of private lessons weekly. Students may elect additional instruction at extra cost.

Undergraduate Applied Music Courses:

M190A/B 1/2 hour weekly; 2 credits per semester

M290A/B 1/2 hour weekly; 2 credits per semester

M390A/B 1/2 hour weekly; 2 credits per semester

M490A/B 1/2 hour weekly; 2 credits per semester

M192A/B 1 hour weekly; 4 credits per semester

M292A/B 1 hour weekly; 4 credits per semester

M392A/B 1 hour weekly; 4 credits per semester

M492A/B 1 hour weekly; 4 credits per semester

Graduate Applied Music Courses:

M590A/B 1/2 hour weekly; 2 credits per semester

M591A/B 1/2 hour weekly; 2 credits per semester

M592A/B 1/2 hour weekly; 2 credits per semester

M593A/B 1/2 hour weekly; 2 credits per semester

M594A/B 1 hour weekly; 3 credits per semester

M595A/B 1 hour weekly; 3 credits per semester

M596A/B 1 hour weekly; 3 credits per semester

M597A/B 1 hour weekly; 3 credits per semester

Applied Musical Theater Voice Courses:

M197A/B 1/2 hour weekly; 1 credit per semester

M297A/B 1/2 hour weekly; 1 credit per semester

M397A/B 1/2 hour weekly; 1 credit per semester

M497A/B 1/2 hour weekly; 1 credit per semester

Arranging 1 & 2 (M435A/B). Contemporary techniques in professional arranging; melodic analysis, harmonization of melody, closed and open voicing, instrumentation, idiomatic harmonic progressions, characteristics of sectional versus ensemble arranging.

2 hours weekly; 2 credits per semester

Arranging (M540A/B). Advanced arranging techniques.

2 hours weekly; 2 credits per semester

Auditory Discrimination in the Treatment of Voice Disorders (M588A/B). Ear training techniques for the development of pitch discrimination and awareness of vocal resonance, overtones, volume and quality. Use of tape recordings and spectrographic analysis.

2 hours weekly; 2 credits per semester

Brass Techniques (M282A/B). Class lessons on trumpet, horn, trombone, euphonium, and tuba, with special attention given to acoustics, basic techniques of embouchure, breathing and articulation, transposition, materials and teaching procedures. Includes participation in Workshop Ensemble.

2 hours weekly (including Workshop Ensemble); 1 credit per semester

Chamber Music (M145/545). The Boston Conservatory places special emphasis on the importance of chamber music in the development of the well-rounded musician. The Conservatory offers chamber music classes and ensembles to satisfy the need for developing instincts and procedures for ensemble interplay. Through a coordinated program, the technical disciplines leading to artistic chamber music sensibility are addressed in a gradient fashion. Individual, ongoing chamber ensembles are created and coached where instrumental balance and student acumen make it advisable. The program will also include attendance at open rehearsals of The Boston Chamber Music Society and required familiarity with principal chamber music works.

2 hours weekly; 1 credit per semester

Characterization and Audition Technique (M527A/B). Discussion and demonstration of styles of characterization in various operatic periods. Discussion of musical styles and their effect on the physical presentation. Preparation of professional auditions. Practical advice on resumés, audition repertoire and presentation, contacting opera companies and managers, and career preparation.

2 hours weekly; 1 credit per semester

The Choral Conductor and the Orchestra (M674B). Insights and ideas for the musician whose background may be predominantly in the choral field, but who needs the ability to deal effectively with an orchestra or instrumental ensemble.

2 hours weekly; 2 credits per semester

Choral Literature 1 (M574A). The small form in choral music; Renaissance motet and madrigal, chorale, part song, anthem, folk song, and spiritual arrangements; performance style as related to the genre and period; includes singing and/or study of many choral selections.

2 hours weekly; 2 credits per semester

Choral Literature 2 (M574B). The large form in choral music; mass, requiem, oratorio, cantata, passion, etc; includes detailed analytical study of selected major works.

2 hours weekly; 2 credits per semester

Choral Techniques and Interpretation (M674). Developing tone for the individual singer and for ensemble; time as related to historical style; rehearsal techniques; choral administration; text-music relationship; application of techniques to school, church, and community choral groups.

2 hours weekly; 2 credits

Choral Techniques for Organists (M577). Sacred choral repertoire, hymnology, program building, rituals, chant, pronunciation of church Latin, rehearsal techniques, conducting from the organ, etc.

2 hours weekly; 2 credits

Choral Techniques, Methods, and Materials 1 & 2 (M383A/B). Concentration on vocal materials and teaching techniques for public school music, including a study of the changing voice and the development of a choral program.

1 hour weekly; 1 credit per semester

Choral Techniques, Methods, and Materials 3 (M483A). The study of choral ensembles within the school music program. Includes audition techniques, voice testing and part placement; choral techniques, tone production, intonation, balance, blend, and diction. Emphasis on secondary level materials. A study of the Show Choir, including styles, materials, and choreography.

2 hours weekly; 2 credits first semester

Chorale (M143/543). A select choral ensemble specializing in the performance of choral literature from early Renaissance through the present.

3 hours weekly; 1 credit

Chorus (M142/542). The study of sacred and secular works leading to concert performance.

3 hours weekly; 1 credit

Church Music 1 & 2: Choir Training (M274A/B). Methods of organization, rehearsal techniques, choral repertory, program building, various rituals, chant, pronunciation of church Latin.

2 hours weekly; 2 credits per semester

Church Music (M576A/B). Study and discussion of choral and instrumental literature of the church, new forms, and media of expression; individual assignments according to the student's interests; discussion of administrative policies in the operation of a church music program.

2 hours weekly; 2 credits per semester

Clinical Observation (M685A). Observation of therapy in progress, conducted by a certified McClosky Voice Therapist. Observation and consultation with practicing voice therapist. Weekly seminars to discuss establishment and maintenance of the physician/therapist relationship, development of proper history taking and record keeping skills, professional communication skills, etc. Forty-five hours of observation plus 1 hour per week seminar.

3 credits

Clinical Practicum (M685B). Voice therapy under direct supervision of a Certified Voice Therapist. Weekly seminars conducted to review cases in fulfillment of number of required hours necessary for certification. Detailed documentation of case histories.

3 credits

Composition 1 & 2 (M132A/B). The study of basic principles of composition through projects in harmonically, melodically and formally generated music in a variety of organizational techniques. Analysis of works in different styles leads to consideration of form. Works are composed for small groups of instruments.

2 hours weekly; 2 credits per semester

Composition 3 & 4 (M232A/B). Private instruction in those techniques of composition most relevant to the student's needs and interests.

1/2 hour private lesson weekly; 2 credits per semester

Composition 5 & 6 (M332A/B). A continuation of Composition 3-4.

1 hour private lesson weekly; 4 credits per semester

Composition 7 & 8 (M432A/B). Supervised composition of the Senior Thesis and continued study of relevant compositional techniques.

1 hour private lesson weekly; 4 credits per semester

Composition (M630-633). Advanced private study to develop the individual language of the student composer, leading to compositions for a variety of media and finally the graduate thesis.

1 hour private lesson weekly; 3 credits per semester

Conducting 1 & 2 (M270A/B). The elementary technique of conducting applied to both choral and instrumental music. Principles of attack and release, setting and changing tempi, phrasing and interpretation; practice in score reading.

1 hour weekly; 1 credit per semester

Conducting 3 & 4 (M370A/B). Reading and analysis of more complex scores and more advanced baton technique.

1 hour weekly; 1 credit per semester

Conducting: Advanced Instrumental (M570-573). The investigation of more difficult problems confronting the instrumental conductor, with emphasis on orchestral procedures, performance practices, development of the orchestra, and instrumental requirements of major composers.

1/2 hour private lesson weekly; 2 credits per semester

Conducting Workshop (M484A). The reading and performance of instrumental and vocal materials at various school levels; intensive study in score reading, instrumental transposition, musical terminology and applied solfège; occasional work with the basic instrumental methods class. Prerequisite: Conducting 1-2

4 hours weekly; 4 credits

Continuo Realization (M519A/B). The study of the art of realizing figured bass. Written and at-sight realizations of both organ and harpsichord continuo parts will be made by students. Advanced keyboard technique and a good knowledge of basic harmony is required.

2 hours weekly; 2 credits

Counterpoint 1 & 2 (M134A/B). Species counterpoint in two parts; double counterpoint; inventions in two parts.

2 hours weekly; 2 credits per semester

Counterpoint 3 & 4 (M233A/B). Free counterpoint in three and four parts; canon and fugue.

2 hours weekly; 2 credits per semester

Counterpoint 5 & 6 (M333A/B). Advanced study in fugue, canon, passacaglia, application of contrapuntal forms to contemporary music.

1/2 hour private lesson weekly; 2 credits per semester

Counterpoint (M532,M533,M537,M538). Double and triple counterpoint; contemporary techniques; linear counterpoint; analysis of representative works.

1/2 hour private lesson weekly; 2 credits per semester

Curriculum Concepts in Music Education (M581). Experience in the formation of goals and objectives and their use in planning. Analysis of the role of music education in relation to the individual, the school, and the community. An investigation of techniques relating to changing needs in education.

3 hours weekly; 3 credits

Curriculum Development and Research (M481A). Exposure to contemporary teaching strategies, organizational considerations, components of curriculum design, current curricular designs and materials. Course will culminate with a student-composed curriculum design. Prerequisites: Cores 1-6.

2 hours weekly; 2 credits first semester

Diction 1 & 2 (M360A/B, M525A/B). The study of stage pronunciation and enunciation in Italian, French, and German, with comparisons made to the sounds in English, and utilizing the International Phonetic Alphabet.

2 hours weekly; 2 credits per semester (undergraduates)

2 hours weekly; 1 credit per semester (graduates)

Diction for Voice Concentrates (M361A). The study of Italian, French, German, and English diction.

1 hour weekly; 1 credit per semester

Directed Study/Recital (M599). Under the guidance of appropriate faculty, the student will engage in research and analysis which will culminate in a document covering works to be presented in a public performance. Historical, analytical, interpretative and technical material will comprise the document. The performance will be with an approved choral organization.

3 credits per semester

Ear Training 1 & 2 (M131A/B). A review of the fundamentals of music; notation, clefs, scales, tonality, intervals, chords, ornamentation and terminology. Rhythmic articulation and sight singing in treble and bass clefs. Rhythmic and melodic dictation. The system of stationary solfeggio syllables is used.

2 hours weekly; 2 credits per semester

Ear Training 3 & 4 (M231A/B). Advanced studies in rhythmic singing and sight singing in alto and tenor clef; harmonic dictation in two, three, and four parts, and in changing meter.

2 hours weekly; 2 credits per semester

Ear Training 5 & 6 (M331A/B). Continuation of Ear Training 3-4.

2 hours weekly; 2 credits per semester

Ear Training 7 & 8 (M431A/B). Advanced sight singing in contemporary idioms, applied solfège in various ensembles. Score reading, transposition, advanced dictation in contemporary styles.

2 hours weekly; 2 credits per semester

Eurhythmics (M185A). The development of musicianship through physical involvement with musical rhythm and form.

1 hour weekly; 1 credit first semester

Festival Chorus (M142). The combined forces of the chorale and chorus to perform major choral works.

1-1/2 hours weekly; participation required of chorale and chorus members

Form and Analysis 1 & 2 (M335A/B). A study of the principles of chord structure and harmonic rhythm as they affect form and content; consideration of non-harmonic and contrapuntal devices. Short forms from piano and vocal literature are studied in the first semester. Longer forms such as sonatas and concertos will be examined in the second semester. Representative scores will be analyzed to illustrate various approaches to form, texture and instrumentation, and their bearing on performance. Prerequisite: Harmony 4 or permission of instructor and Dean.

2 hours weekly; 2 credits per semester

Form and Analysis 3 & 4 (M436A/B). A continuation of Form and Analysis 1-2.

2 hours weekly; 2 credits per semester

Form and Analysis: Expressionism in Music (M536A). A study of the music written between 1908 and 1914 by Arnold Schoenberg. Emphasis is placed on the analysis of the large vocal works. Twentieth-century techniques of non-tonal organization are explored.

2 hours weekly; 2 credits

Form and Analysis: Late Quartets of Beethoven (M536B). An advanced study of the music of Beethoven with emphasis on the quartets Op. 130, 131, 132. Consideration is given to the formal relationship between motives and large-scale harmonic organization.

2 hours weekly; 2 credits

Guitar Class (M182A). The study of the guitar and its use in the classroom. The basic techniques of picking, strumming and chording are covered in detail.

1 hour weekly; 1 credit first semester

Guitar Literature 1 & 2 (M112A/B). A survey of the important composers and style periods of the guitar from Renaissance to the present. Included are discussions on performance practice and the critical analysis of modern editions. (Offered in alternate years)

1 hour weekly; 1 credit per semester

Guitar Repertoire Class 1-4 (M114A/B). An introduction to the basic principles of live performance on the concert stage including deportment, technical problems, memorization, musicality, preparation, etc. Critiques from both faculty and colleagues assist the student in becoming more proficient as a performer.

1 hour weekly; 1/2 credit per semester

Harmony 1 & 2: Harmonic Style of the 18th and Early 19th Centuries (M130A/B). The study of definitions, intervals, triads and inversions, principles of chord progression, non-harmonic tones, harmonic rhythm, seventh chords and their inversions, modulation and secondary dominants; and introduction to harmonic analysis, the harmonization of bass lines and melodies, and keyboard harmony.

2 hours weekly; 2 credits per semester

Harmony 3 & 4: Harmonic Style of the Later 19th Century (M230A/B). Study of irregular resolutions, modulation to remote keys, diminished 7th chords, 9th, 11th and 13th chords, non-dominant seventh chords, and chromatically altered chords; analysis of Bach chorales and other literature; keyboard harmonization of bass and melody lines.

2 hours weekly; 2 credits per semester

Harmony 5 & 6: Harmonic Style of the 20th Century (M330A/B).

2 hours weekly; 2 credits per semester

History of the Organ 1 & 2 (M278A/B, M578A/B). A study of the character and potential of the organ as a musical instrument through the important schools of organ building, i.e., the early French organ, the organ of northern Germany, the French Romantic, and the American classic organ. Special emphasis on the relationship of the instrument to the literature of the period.

1 hour weekly; 1 credit per semester (undergraduates)

2 hours weekly; 2 credits per semester (graduates)

History, Survey and Analysis of Singing Techniques (M589A/B). An overview of the development of the singing voice in western civilization and culture. A study of singing styles and actual tone production of the great singers from the 17th century to the 20th century. A comparison between the super-normal voice (trained voice), the normal voice and the abnormal voice (pathological voice).

3 hours weekly; 3 credits per semester

Improvisation 1 & 2 (M123/523). A study of internal acting technique as applied to the craft of the singing actor. Exercises in concentration, relaxation, communication, sense memory and ensemble acting.

1 hour weekly; no credit (undergraduates)

1 hour weekly; 1/2 credit per semester (graduates)

Improvisation 3 & 4 (M223/524). A concentration on more advanced singing-acting techniques. Physical responses to music. Improvised movement and singing. Heightened response to other performers. Study of adjustment necessary in performing situations.

1 hour weekly; no credit (undergraduates)

1 hour weekly; 1/2 credit per semester (graduates)

Instrumental and Vocal Arranging (M384A/B). Arranging for various instrumental combinations, including concert and jazz band. Choral arranging with emphasis on current music for classroom instruction. Development of arranging skills from piano "lead sheets" and piano arrangements. Intensive study of instrumentation, including ranges, transpositions and timbres.

2 hours weekly; 2 credits per semester

Instrumental and Vocal Conducting Workshop (M484A). The reading of instrumental and choral materials at various school levels. Study of score reading, musical terminology, and rehearsal techniques. Continued development of conducting skills. Class members will conduct Workshop Ensemble. Prerequisite: Conducting 1-2

3 hours weekly (including Workshop Ensemble); 3 credits first semester

Instrumental Music Education (M582). A study of the methods and materials of instrumental music in the schools. Special emphasis on the organization and administration of the instrumental music program, the development of secondary school band and orchestra, repertoire, and rehearsal techniques.

2 hours weekly; 2 credits

Instrumental Techniques, Methods, and Materials 1 & 2 (M382A/B). A study of the materials available to the public school instrumental director. Emphasis on elementary and middle school instrumental class methods and teaching techniques. Includes participation in Workshop Ensemble, which members of this class will conduct during spring semester.

2 hours weekly (including Workshop Ensemble); 1 credit per semester

Instrumental Techniques, Methods, and Materials 3 (M482A). The study of materials and teaching techniques for the public school concert band, jazz ensemble, marching band, and orchestra. Includes marching band charting techniques and adjudication procedures.

3 hours weekly; 2 credits first semester

Instrumentation 1 & 2 (M334A/B). A study of the nature of the various orchestral instruments. Scoring for orchestral combinations.

1 hour weekly; 1 credit per semester

Instrumentation 3 & 4 (M434A/B). Scoring for full orchestra and band, and for various instrumental combinations.

1 hour weekly; 1 credit per semester

Instrumentation (M534A/B). Advanced study of instrumentation with emphasis on orchestration for the symphony orchestra. Analysis of the techniques employed by the major composers of the 18th, 19th, and 20th centuries.

1/2 hour weekly; 2 credits per semester

Introduction to Graduate Study (M510A). A survey of methods and sources for research, formulation of bibliography, and development of formal writing style.

2 hours weekly; 2 credits first semester

Introduction to Music History 1-4 (M209A/B, M309A/B). An introduction to, and examination of, music and musical style from the year 800 to the present. After introducing the student to various concepts of, and tools necessary for, the historical study of music, the course will concentrate on the study of Western music in an historical context. The emergence of specific composers and representative works will be examined. The first semester traces music history from the Greeks through Josquin des Prez; the second from the high Renaissance through J.S. Bach. The second year begins with the early classic (1720) and proceeds to 1800 in the first semester; the second semester begins with Beethoven's mature style and investigates Romanticism and the 20th century.

2 hours weekly; 2 credits per semester

Introduction to Voice Therapy Techniques (M585A). History and background of the basic McClosky philosophy and technique. Overview of all approaches to vocal remediation of benign voice disorders currently in general practice today.

2 hours weekly; 2 credits

Keyboard Harmony 1 & 2 (M161A/B). Applied keyboard skills for piano majors with emphasis on harmonization (diatonic and chromatic functions), transposition, and traditional figured bass realization. Styles of harmonization extend from traditional accompaniment patterns to an introduction of contemporary 7th and 9th chords and "lead sheet" harmonization.

1 hour weekly; 1 credit per semester

Keyboard Sight Reading (M160A/B). An introduction to the concepts of style and interpretation. The development of visual, tactile and aural senses to assist the student in becoming proficient in the reading of music from various periods and styles.

1 hour weekly; 1 credit per semester

Major Musical Organization. The major musical organizations of The Conservatory are an integral aspect of musical development for all music majors. All full-time music majors, both undergraduate and graduate are required to successfully participate in at least one major musical organization during each semester of matriculation. Some curricula may require additional ensemble experiences. Assignment to ensembles is made by audition. See alphabetical listings for Chorale, Chorus, Festival Chorus, Opera Studio, Opera Theater, Orchestra, and Wind Ensemble.

Methods of Research/Thesis (M584A/B). The selection, outline and supervised completion of the Graduate Thesis. Prerequisite: Introduction to Graduate Study.

1 hour private lesson weekly; 3 credits per semester

Mime (D572A/B). The advanced study of physical control and coordination. Expressive use of the face and body. Prerequisites: Movement 1-4.

1 hour weekly; 1/2 credit per semester

Movement for Singers 1 & 2 (D570A/B). Basic ballet disciplines, control and relaxation of the body, period steps, bows, expressive movement and isolated movement, i.e., walking, standing, sitting, falling, etc.

2 hours weekly; 1 credit per semester

Movement for Singers 3 & 4 (D571A/B). A continued study of movement with emphasis on relaxation and focus of energy.

2 hours weekly; 1 credit per semester

Music Education Core 1: Introduction to Music Education (M180A). An introduction to techniques for analyzing teaching methods and materials through school observations and videotapes of music classes. An investigation of the attitudinal and professional characteristics of the successful music teacher. A survey of the varied roles which the music specialist may fill in contemporary schools. An overview of instructional materials and media hardware utilized in music teaching.

1 hour weekly; 1 credit first semester

Music Education Core 2: Media Methods for Music Instruction (M180B). A comprehensive investigation of the instructional media hardware and software commonly used in music teaching. Experience with audio tape recorders, turntables, overhead and opaque projectors, photo equipment, duplication machines, film, slide and filmstrip projectors, and graphic production. There is emphasis on teacher-made instructional materials and field-internship in an elementary general classroom in an area public school.

1 hour weekly; 1 credit second semester

Music Education Core 3: Media Methods for Music Instruction (M280A). A study of patch board and pre-patched electronic synthesizers, magnetic tape editing techniques, and videotape scripting and production. There is emphasis on teacher-made instructional materials and hands-on experience with sophisticated electronic media. Field internship in special education setting, secondary school, or inner city school.

1 hour weekly; 1 credit first semester

Music Education Core 4: Music Methods for the Special Needs and Gifted Child (M280B). Methods of identifying children with special gifts and talents in the arts, and children with special needs and handicaps. Methods of adapting or enhancing music lessons to meet the needs of the gifted and handicapped. Identification of the emotional, physical and intellectual characteristics of gifted and special needs students. Techniques for establishing special programs for special children as well as ideas for mainstreaming special children into the existing music program. Implications of state and national legislation. Field internship with gifted or special needs children in area school.

1 hour weekly; 1 credit second semester

Music Education Core 5: Music in the Elementary School (M380A). An introduction to the procedures and materials for teaching music to children in grades kindergarten through six. Development of skills in analyzing teaching materials, setting instructional goals and objectives, and writing lesson plans designed to assist the child in becoming a musically sensitive person. Introduction to the Orff, Kodaly, Dalcroze, Manhattanville, Carabo-Cone, Konowitz, and Conceptual approaches. A field internship in an area elementary school with an emphasis on the presentation of a weekly music lesson. Prerequisites: Cores 1-4

3 hours weekly; 3 credits first semester

Music Education Core 6: Music in the Secondary School (M380B). Methods and materials pertinent to the education of junior and senior high school students. Exposure to content areas, audio-visual aids, discipline approaches, teaching strategies, classroom organization, lesson organization, and instructional presentation necessary for the secondary school classroom. A field internship in an area junior or senior high school.

3 hours weekly; 3 credits second semester

Music Education Core 7: Senior Seminar I (M480A). Practice in preparation of the professional resume. Experiences in classroom management and discipline techniques. An introduction to educational tests and measurements. Six weekly observations in area school systems and six weeks of internship in the school system in which the student will do practice teaching. Prerequisites: Cores 1-6.

1 hour weekly; 1 credit first semester

Music Education Core 8: Senior Seminar II and Practice Teaching (M480B). Introduction to communication and public relations techniques for music teachers. Role-played practice in job interviewing. Preparation for state teachers certification. In-depth case study discussions and analyses of situations encountered in student teaching. Prerequisites: Cores 1-7.

1 hour weekly; 1 credit second semester

Music History and Literature Electives (M516,M517). A variety of electives in graduate music history and literature are offered regularly. Specific courses include but are not limited to the following: Music of the Middle Ages, Music of the Renaissance, Music of Gustav Mahler, History of the Performer and Performance Practice, Music of Wagner, American Music, Beethoven Symphonies

3 hours weekly; 3 credits

Music History and Literature: Graduate Research Seminar (M507,M508). An extensive study in one major field of interest, with projects employing research techniques. A different area of music history is treated each semester. Past offerings have included Mozart Symphonies, Early Baroque Music, Music from 1900-1950, and Medieval Music.

3 hours weekly; 3 credits

Music Manuscript (M133/539). A one-semester course dealing with the fundamentals of manuscript, the preparation of scores and parts, various methods of score reproduction, and innovations in contemporary notation.

1 hour weekly; 1 credit

Opera Diction 1 & 2 (M125A/B, M525A/B). The study of stage pronunciation and enunciation in Italian, French, and German, with comparisons made to sounds in English, and utilizing the International Phonetic Alphabet.

2 hours weekly; 1 credit per semester

Opera Diction: Advanced (M526A/B). The study of Italian, French, German, and English diction with emphasis on aria interpretation through text projection.

2 hours weekly; 1 credit per semester.

Opera History 1 (M512A). A survey of the origins of the Florentine Camerata, Venetian, and Neapolitan opera through the works of Mozart and Haydn.

3 hours weekly; 3 credits first semester

Opera History 2 (M512B). The French Grand Opera style, the Italian School, and German romantic opera through Wagner. Also studied are various contemporary trends in opera literature.

3 hours weekly; 3 credits second semester

Opera Studio (M120/520). Advanced techniques of characterization, dramatic analysis, and ensemble singing in English and foreign languages. Performance of scenes and one-act operas. Opera chorus in major productions.

4 hours weekly; 2 credits per semester (undergraduates)

4 hours weekly; 1-1/2 credits per semester (graduates)

Opera Theater (M121/521). Enrollment by casting. Study and presentation of full productions with orchestra. Professional theater disciplines. Classes with guest directors and performers.

4 hours weekly; 2 credits per semester (undergraduates)

4 hours weekly; 1-1/2 credits per semester (graduates)

Orchestra (M141/541). The study and performance of major orchestral and choral compositions. Advanced students may audition as soloists for performances scheduled each year. Both rehearsals and performances are required of all students accepted to orchestra.

4 hours weekly; 1 credit

Orchestral Repertoire (M115). An exploration of orchestral repertoire through in-class reading.

2 hours weekly; 2 credits

Organ Literature 1 & 2 (M279A/B). A discussion and performance of representative works of French, Italian, Flemish, Spanish, German, English, and American organ composers from 1200 to the present.

1 hour weekly; 1 credit per semester

Opera Make-up (M122/522). Introduction to the basic techniques of character, straight, and audition make-up for the stage; wigs, moustaches, and beards.

1 hour weekly; 1 credit per semester (undergraduates)

1 hour weekly; 1/2 credit per semester (graduates)

Pedagogy. The study of principles and practices of music teaching. The discussion of methods and materials is followed by guided laboratory work with both class and private students.

Brass Pedagogy 1 & 2 (M452A/B)

Guitar Pedagogy 3 & 4 (M453A/B)

Percussion Pedagogy 5 & 6 (M454A/B)

Piano Pedagogy 7 & 8 (M450A/B)

String Pedagogy 9 & 10 (M455A/B)

Voice Pedagogy 11 & 12 (M441A/B)

Woodwind Pedagogy 13 & 14 (M456A/B)

1 hour weekly; 1 credit per semester

Percussion Techniques (M185B). Concentrated study of percussion instruments, with special attention given to basic techniques of snare drum playing.

1 hour weekly; 1 credit second semester

Piano Class 1 & 2 (M170,M171). An introduction to basic keyboard skills: hand and fingering patterns, sight reading, harmonization using diatonic functions, and transposition. Supportive piano literature is assigned on an individual basis.

1 hour weekly; 1 credit

Piano Class 3 & 4 (M272,M273). A continuation of Piano 1-2, with emphasis on sight reading harmonization (secondary and chromatic functions) and an introduction to score reading (vocal and instrumental). Supportive piano literature assigned on an individual basis.

1 hour weekly; 1 credit

Piano Literature 1 & 2 (M110A/B). A survey of masterworks for the piano through live and recorded performance. Particular emphasis is given to editions, composers' intentions, and interpretation.

1 hour weekly; 1 credit per semester

Psycho-Social Implications of Functional and Organic Voice Disorders (M686A/B). Psychological aspects of a voice disorder. Sensitivity to the psychogenic aspects of a voice disorder. The client-therapist relationship; how to establish the proper climate for therapeutic intervention.

2 hours weekly; 2 credits per semester

Relaxation and Stress Reduction Techniques (M687A/B). Investigation of various stress reduction disciplines to enhance the McClosky technique. Application of appropriate techniques for the client/therapist relationship and therapeutic intervention.

2 hours weekly; 2 credits per semester

Research Techniques for Guitarists 1 & 2 (M113A/B, M513A/B). An exploration of the scholarly and musicological aspects of the guitar. Included are the transcription of Renaissance and Baroque lute, vihuela, and guitar music from tablature into modern notation. The graduate student will conduct research, under the supervision of the instructor, the result of which should constitute a contribution to the existing knowledge in the field of guitar research. (Offered in alternate years)

1 hour weekly; 1 credit per semester

Seminar in Music Education (M583). A discussion and analysis of the problems of developing a modern philosophy and method for teaching in the public schools. Seminar topics are chosen according to needs and interests.

3 hours weekly; 3 credits

Service Playing 1 & 2 (M594A/B). A study of the church service from the perspective of the organ console: the prelude, hymn playing and improvisation, conducting from the console and anthem accompanying.

1 hour weekly; 1 credit per semester (undergraduates)

2 hours weekly; 2 credits per semester (graduates)

Solfège (M530,M531). An advanced course in sight singing in all clefs, harmonic dictation and transposition. Prerequisite: Ear Training 3 & 4 or equivalent.

1/2 hour private lesson weekly; 2 credits per semester

Song Writing 1 & 2 (M433A/B). An applied study of the melodic and lyric writing of the 20th century. Historical connection of pop tunes from Tin Pan Alley to current Broadway. Song styles and types will be considered.

2 hours weekly; 2 credits per semester

String Techniques (M184A/B). Class lessons on violin, viola, 'cello, and double bass, with special attention given to basic technique, fingering, positions, bowings, tuning, articulation, acoustics, materials and teaching procedures.

1 hour weekly; 1 credit per semester

Student Teaching Practicum (M485,M486). The senior selects a major and a minor area of concentration from the following: elementary school instruction (grades K-9) and secondary school instruction (grades 5-12). Six weeks (150 hours) of full-time student teaching in the minor area and twelve weeks (300 hours) of full-time student teaching under public school master teachers with supervision by Conservatory personnel, resulting in state teacher certification for music teaching in grades K-12. Prerequisites: Cores 1-6 and g.p.a. of 2.5 or better.

Minor 3 credits

Major: 6 credits (second semester only)

Techniques for Enhancing the Healthy Speaking Voice (M587A). Instruction and development of transcription ability in the International Phonetic Alphabet. Proper phonation and articulation for the healthy speaking voice. Voice improvement for public speaking.

1 hour weekly; 1 credit per semester

Vocal Chamber Music. Offered to voice majors and other qualified students by audition. The three year sequence covers vocal ensemble literature from motets and madrigals through opera and oratorio ensembles.

1-1/2 hours weekly; 1 credit per semester

M248A/B. Vocal chamber music from the 16th through the 19th century. Includes motets, madrigals, duets, lieder quartets, etc.

M348A/B. Oratorio and cantata duets and ensembles.

M448A/B. Opera and operetta ensembles.

Vocal Coaching 1 & 2 (M457A/B, M551A/B). Individual instruction in the interpretation, phrasing, diction, and style of compositions in the standard repertoire. Collaboration with the applied instructor in the choice and preparation of repertoire to be presented in required recitals.

1/2 hour private lesson weekly; 2 credits per semester

Vocal Literature 1 & 2 (M111A/B). Reading and study of representative literature of English, Italian, French, and German composers of all periods.

2 hours weekly; 2 credits per semester

Vocal Performance 1 & 2 (M347A/B). Introduction to the basic principles of live performance in concert and opera. Studies in concentration, focus, text projection and the preparation of songs, arias, and short operatic scenes.

4 hours weekly; 1 credit per semester (voice majors)

4 hours weekly; 2 credits per semester (opera majors)

Vocal Performance 3 & 4 (M447A/B). The study of more difficult literature, with an emphasis on physical characterization and dramatic analysis. The study and coordination of singing, movement and acting, which leads to the public performance of scenes.

4 hours weekly; 1 credit per semester (voice majors)

4 hours weekly; 2 credits per semester (opera majors)

Vocal Recital Literature (M515). A seminar which specializes in a particular branch of the vocal repertoire. An in-depth discussion of the life, works, and style of a particular song composer or group of composers. Open to singers and pianists, this class involves performance by class members each week. Examples of semester topics: Italian art songs of the 18th and 20th century (Bellini, Donizetti, Verdi, Rossini, Respighi, Donaudy, Pizzetti); German Romantics (Schubert, Strauss and Mahler; Wolf, Schumann and Mendelssohn; Brahms); the late Germans (Reger, Pfitzner, Marx, Berg, Schoenberg, etc.); French *melodie* (Debussy, Fauré, Poulenc and Les Six; Chausson, Duparc, Massenet, Franck); American/British (Britten, Walton, Vaughan Williams; Disciples of Boulanger - Diamond, Rorem, Barber, Thomson, etc.). Prerequisite: Diction for Singers

2 hours weekly; 2 credits

Voice Class (M195B). A study of basic techniques of vocal production, including breathing, voice placement, diction, and pitch, with special emphasis on choral singing. For instrumental concentrates.

1 hour weekly; 1 credit second semester

Voice Disorders (M688A/B). Etiology of specific functional and organic vocal pathologies. Methods of evaluation and techniques of therapeutic intervention.

2 hours weekly; 2 credits per semester

Voice Pedagogy (M550A/B). Research on study and training materials, the categorization of voices, unusual material for teaching and repertoire building, aspects of interpretation, and an in-depth look at the art and science of building vocal technique through the use of various approaches. A consideration of the causes and remedies of vocal disorders and the analysis of the emotional, artistic, and physiological requisites of a career in singing. Clinical workshops in teaching and analysis.

2 hours weekly; 2 credits per semester

Voice Therapy Graduate Final Project (M689A/B). Written research paper. Project to be done under the supervision of the Voice Therapy Project Coordinator and the Graduate Coordinator.

2 hours weekly; 2 credits per semester

Wind Ensemble (M144/544). The study and performance of the literature for wind ensemble from traditional and contemporary repertoire. Outstanding soloists are encouraged to audition for performances with the ensemble.

4 hours weekly; 1 credit

Woodwind Techniques (M183A/B). Class lessons on recorder, flute, oboe, bassoon, clarinet, and saxophone, with special attention given to basic playing techniques, transpositions, ranges, and performance problems encountered by public school music students. Includes participation in Workshop Ensemble.

2 hours weekly (including Workshop Ensemble); 1 credit per semester

Workshop Ensemble (M). An ensemble which allows the student to play and review instruments learned in Woodwind, String, Brass, and Percussion Techniques. Also serves as a working ensemble for conducting students enrolled in Instrumental and Vocal Conducting Workshop. Grade (based on attendance only) is reflected within those classes. Instrumental and vocal music will be rehearsed. Not a performing ensemble.

1 hour weekly

Independent Study. An opportunity for a student to pursue a limited study under supervision. Projects must be from subject areas not available in regularly scheduled course offerings. Request for enrollment must be made to the Dean in the form of a written proposal. Requires Dean's approval and a volunteer faculty sponsor. 1-3 credits per course.

Dance Division

Ballet for Musical Theater Majors 1 & 2 (D160A/B). Basic vocabulary and technique.

1-1/2 hours weekly; 1/2 credit per semester

Ballet for Musical Theater Majors 3 & 4 (D260A/B). Continued work on technique and vocabulary.

1-1/2 hours weekly; 1/2 credit per semester

Ballet for Musical Theater Majors 5 & 6 (D360A/B). Continued work on technique, vocabulary and combinations.

3 hours weekly; 1 credit per semester

Ballet for Musical Theater Majors 7 & 8 (D460A/B). Continued work in technique and material for theater ballet.

1-1/2 hours weekly; 1/2 credit per semester

Ballet Pedagogy 1 & 2 (D220A/B). Materials from Laban analysis are included in beginning teaching methods for Ballet. Cecchetti methods are followed.

1-1/2 hours weekly; 1-1/2 credits per semester

Ballet Pedagogy 3 & 4 (D320A/B). Continuation of Pedagogy 1 & 2.

1-1/2 hours weekly; 1-1/2 credits per semester

Ballet Pedagogy 5 & 6 (D420A/B). Continued study of teaching methods with guided practical experience.

1-1/2 hours weekly; 1-1/2 credits per semester

Ballet Technique 1 & 2 (D110A/B). The five positions, simple barre work, and fundamental steps.

7-1/2 hours weekly; 2-1/2 credits per semester

Ballet Technique 3 & 4 (D210A/B). Barre, center turns, adagio and allegro floor work.

7-1/2 hours weekly; 2-1/2 credits per semester

Ballet Technique 5 & 6 (D310A/B). Advanced barre work, pirouettes and fouettes; the development of medium-length adagio and allegro into rhythmic patterns, beats, elevation, style and pointe work.

7-1/2 hours weekly; 2-1/2 credits per semester

Ballet Technique 7 & 8 (D410A/B). Continued advanced barre work, turns, elevation with beats style and pointe work. Classical variations.

7-1/2 hours weekly; 2-1/2 credits per semester

NOTE: Placement in all technique classes is by ability.

Body Fundamentals 1 & 2, 3 & 4 (D161A/B, D261A/B). Fundamentals of movement including techniques of modern and jazz dance.

3 hours weekly; 1 credit per semester

Choreographer in Musical Theater (432A/B). A comprehensive course including producing, auditioning, directing, choreography, musical staging, period research, styles of dance, schemes of production, and related media.

1-1/2 hours weekly; 1-1/2 credits per semester

Choreography 1 & 2 (D130A/B). A problem solving approach to help dancers play with the concepts of space, time, energy, weight, and use of improvisation.

1 hour weekly; 1 credit per semester

Choreography 3 & 4 (D230A/B). Basic rules of dance choreography and improvisation using forms, rituals and historical periods. The reactions to spontaneous and planned tasks in a personal approach to movement. Solo and group studies. Participation in Repertoire Class is possible upon recommendation of faculty.

1-1/2 hours weekly; 1-1/2 credits per semester

Choreography 5 & 6 (D330A/B). The development of individual style by correlating acquired knowledge and experience. Weekly and semester assignments.

1-1/2 hours weekly; 1-1/2 credits per semester

Choreography 7 & 8 (D430A/B). Continued study with the development of more difficult assignments.

1-1/2 hours weekly; 1-1/2 credits per semester

Dance Production 1 & 2 (D171A/B). A practical study of all aspects of stage production with emphasis on problems relating specifically to dance production. Crew hours are required to help the student become familiar with the mechanics of production.

1 hour weekly; 1 credit per semester

Eurhythmics and Percussion 1 & 2 (D212A/B). The development of musicianship through a physical involvement with musical rhythm and form. Training in the use of drums, gongs and blocks in simple rhythms and dynamics.

1-1/2 hours weekly; 1-1/2 credits per semester

History of Dance 1 & 2 (D241A/B). A survey of the dance in history with consideration of ethnic, ritual and cultural influences and with an emphasis on professional dance. Reading required along with dance involvement.

1-1/2 hours weekly; 1-1/2 credits per semester

Jazz 1 & 2 (D362A/B). Continued work for jazz styles for theater; auditioning techniques.

1-1/2 hours weekly; 1/2 credit per semester

Jazz 3 & 4 (D462A/B). Continued work on jazz styles for theater and "quick pick-up."

1-1/2 hours weekly; 1/2 credit per semester

Kinesiology and Anatomy (D141A/B). A study of the major joints of the body, and muscle location and action in their relationship to movement. The study of the structure of organs and individual systems and their functions in the whole organism. How to improve dance technique so as to prevent injury.

2 hours weekly; 2 credits per semester

Laban-Dance Education 1 & 2 (D431A/B). Advanced study of Laban's theories pertaining to education, performance and artistic growth. Opportunities for individual study, development of personal interests and practical experience within a range of situations. Prerequisite: Laban Analysis 1-4.

1-1/2 hours weekly; 1-1/2 credits per semester

Laban Movement Analysis 1 & 2 (D131A/B). An introduction to Laban's theories of movement and the study of effort/shape as they relate to ballet and modern techniques, form and style, creative movement and composition.

2 hours weekly; 2 credits per semester

Laban Movement Analysis 3 & 4 (D231A/B). A study of the basic concepts of Laban Movement Analysis with emphasis on perception, communication and education in movement.

1-1/2 hours weekly; 1-1/2 credits per semester

Modern Pedagogy 1 & 2 (D221A/B). Materials from Laban analysis are included in beginning teaching methods for modern dance.

1-1/2 hours weekly; 1-1/2 credits per semester

Modern Pedagogy 3 & 4 (D321A/B). Continuation of Pedagogy 1 & 2.

1-1/2 hours weekly; 1-1/2 credits per semester

Modern Pedagogy 5 & 6 (D421A/B). Continued study of teaching methods with guided practical experience.

1-1/2 hours weekly; 1-1/2 credits per semester

Modern Technique 1 & 2 (D111A/B). The study of tension and relaxation, analysis of body functioning, limbering, stretching, coordination, correctives for posture and weight distribution, and the technique of breathing. Basic barre work, stretches, isolations and movements in jazz.

7-1/2 hours weekly; 2-1/2 credits per semester

Modern Technique 3 & 4 (D211A/B). Swing and guided movement, rotation, elevation, floor work, elasticity, vibrato, space and dynamics. Theater and television jazz style.

7-1/2 hours weekly; 2-1/2 credits per semester

Modern Technique 5 & 6 (D311A/B). More advanced floor work and elevation, rhythmic variations, and endurance training. Advanced barre, stretches and center work in jazz.

7-1/2 hours weekly; 2-1/2 credits per semester

Modern Technique 7 & 8 (D411A/B). Solidifying of acquired knowledge leading toward virtuosity. Advanced barre, stretches and center work in jazz.

7-1/2 hours weekly; 2-1/2 credits per semester

NOTE: Placement in all technique classes is by ability.

Repertoire 1 & 2 (D340A/B). The development of familiarity with classical and modern repertoire through close association with faculty and guest artists during preparation and rehearsals of workshops and major performances. Includes partnering when appropriate.

2 hours weekly; 1-1/2 credits per semester

Repertoire 3 & 4 (D440A/B). Working with specific dance styles -- ballet, modern, jazz, tap, Spanish, ballroom -- or in workshops or rehearsals for major performances. Includes partnering when appropriate.

2 hours weekly; 1-1/2 credits per semester

Senior Project (D441A/B). A project in the student's special field of interest undertaken with the advice of the faculty and Division Chairperson. The project may take any of several forms, and is expected to represent a high level of artistic achievement.

2 credits either semester

Styles 1 & 2 (D150A/B). Basic tap or folk steps and movements, familiarity with rhythms and patterns in a variety of musical styles. Classes are arranged according to students' proficiency.

1 hour weekly; 1 credit per semester

Styles 3 & 4 (D250A/B). The study of characteristics of music through an historical approach. Listening to and movement in Renaissance and Baroque dance are required.

1 hour weekly; 1 credit per semester

Styles 5 & 6 (D350A/B). Spanish Dance (Classical or Flamenco), and Ballroom dances.

1 hour weekly; 1 credit per semester

Styles 7 & 8 (D450A/B). Choice of tap, Spanish or other styles.

1 hour weekly; 1 credit per semester

Tap 1 & 2 (D163A/B). Basic vocabulary and technique.

1 hour weekly; 1/2 credit per semester

Tap 3 & 4 (D263A/B). Continued work on technique and style.

1 hour weekly; 1/2 credit per semester

Tap 5 & 6 (D363A/B). Continued work on technique and tap style through the ages.

1-1/2 hours weekly; 1/2 credit per semester

Tap 7 & 8 (D463A/B). Continued work on technique, style, and auditioning techniques.

1-1/2 hours weekly; 1/2 credit per semester

Independent Study. An opportunity for a student to pursue a limited study under supervision. Projects must be from subject areas not available in regularly scheduled course offerings. Request for enrollment must be made to the Dean in the form of a written proposal. Requires Dean's approval and a volunteer faculty sponsor. 1-3 credits per course.

Theater Division

Acting 1 & 2 (T111A/B). An examination of the fundamentals of acting in order to provide the individual with a way of working. Game playing, improvisations, exercises and elementary script analysis are combined with an actor's philosophy to develop the student's instincts and provide the means for their expression. Prerequisite: Audition

5 hours weekly; 3 credits per semester

Acting 3 & 4 (T211A/B). Technique for scene rehearsal emphasizing basic principles of acting including concentration, finding objectives, playing actions, personalizations and creating a role. Prerequisite: Acting 1-2 or audition.

5 hours weekly; 3 credits per semester

Acting 5 & 6 (T311A/B). Continued development of acting techniques: concentration upon working in period plays, preparation of several roles per semester performed in class and in workshops. Prerequisite: Acting 3-4 or audition.

6 hours weekly; 4 credits per semester

Acting 7 & 8 (T411A/B). Continued work in all areas and styles, development of audition material and individual acting techniques; extensive analysis and work on text; study of individual needs and limitations. Workshops required. Prerequisite: Acting 5-6 or audition

6 hours weekly; 4 credits per semester

Acting for Dancers (T440A/B). Fundamentals of acting: exercises in concentration, observation, relaxation, emotional recall, development of imagination through improvisation, study and work on actor problems, analysis, and elementary scene work.

1-1/2 hours weekly; 1-1/2 credits per semester

Alexander Technique (T412A/B). Introduction to fundamental awareness of the body to assist relaxation, release of stress, and focus. Specific techniques teach the student physical awareness. Breath and its integration in a flexible body provide the student with important skills in finding a powerful stage presence in performance situations.

1-1/2 hours weekly; 1/2 credit per semester

Directing 1 & 2 (T310A/B). Directing fundamentals. An examination of the role of the director in the modern theater through analysis of the work and writings of specific directors. Development of the student's ability to find a concept for a production, to work with actors and to realize a complete stage picture. Major emphasis is on a theoretical foundation for practical usage in later courses but some direction of scenes is required.

2 hours weekly; 2 credits per semester

Directing 3 & 4 (T3410A/B). Continuation of Directing 1 & 2. Concentration upon a director's concept, dealing with actors and staging of scenes. Workshop productions with production books are required.

2 hours weekly; 3 credits per semester

History of the Theater 1 (T344/A). The study of developments in the physical theater and the theatrical crafts of acting, design, and play writing from the Greeks to the modern period.

3 hours weekly; 3 credits first semester

History of the Theater 2 (T344/B). The history of musical theater in America from the importation of Gilbert and Sullivan's comic operas to the most current developments in musicals for Broadway and off-Broadway theater.

3 hours weekly; 3 credits second semester

Introduction to the Theater 1 & 2 (T140A/B). An exploration of the connection between the playwright's style and actor's performance. A study of genres, play structure and the analysis of professional productions as well as the plays produced for theater workshops. Requirements include an in-depth study of a major modern playwright.

2 hours weekly; 1-1/2 credits per semester

Modern Drama 1 & 2 (T343A/B). An analysis of the major plays and theatrical movements from Ibsen through contemporary European and American dramatists. Plays will be considered with regard to setting, plot, characterization, theme, symbolism, imagery, and production values. Extensive readings, lectures and discussions. Examinations and papers are required.

3 hours weekly; 3 credits per semester

Musical Theater 1 & 2 (T130A/B). The concentration on choral unity, blend, intonation, cooperation, vocal range and dexterity of the Musical Theater Chorus. Solo material is performed occasionally in class workshops in second semester.

2 hours weekly; 1 credit per semester

Musical Theater 3 & 4. The development of students as individual performers concentrating on song interpretation using acting techniques. Sightsinging and advanced music fundamentals are offered in the musicianship lab. Vocal and movement styles of American musical theater and popular culture are taught.

4 hours weekly; 2-1/2 credits per semester (T230A/B)

1 hour weekly; 1/2 credit per semester: lab (T231A/B)

Musical Theater 5 & 6. Further development of musicianship and refinement in performance, the combination of vocal and acting skills with the development of character in musical play scenework including both song and dialogue, continuing experience in American musical theater styles, and the European styles that influenced them. Music lab includes basic vocal arranging skills and performance of individually designed solos and medleys.

3 hours weekly; 1-1/2 credits per semester: scene work (T330A/B)

2 hours weekly; 1-1/2 credits per semester: lab (T331A/B)

Musical Theater 7 & 8 (T430A/B). More advanced studies in all areas, including audition techniques and working in the "business" of theater. This course culminates in performance of a mini-musical.

5 hours weekly; 3 credits per semester

Shakespeare 1 & 2 (T243A/B). A theatrical approach to selected plays through close readings of the script and discussions of meaning and staging. The histories and comedies are covered in the first semester, the tragedies and problem plays in the second. The premise of the course is that Shakespeare is a contemporary playwright, not a writer of historical literature. Open to all divisions. Each semester independent of the other. Mid-term exam and final exam.

3 hours weekly; 3 credits per semester

Speech 1 & 2 (T141A/B). An introduction to speech for the stage: basic vocal technique and diction, principles of relaxation, breath control and resonance for vocal quality. Phonetics and the physiology of the vocal mechanism. Individual training in the correction of regional speech and in the improvement of voice quality. Oral interpretation.

2 hours weekly; 2 credits per semester

Speech 3 & 4 (T241A/B). Intermediate and advanced techniques of voice and diction. Dialects and speech for the Classic stage are studied.

2 hours weekly; 2 credits per semester

Speech 5 & 6 (T441A/B). Advanced work in voice and diction. The elimination of remaining vocal tensions and incorrect speech habits. Further development of breath support, vocal color, resonance and correct articulation. Speech for the Classic stage and the preparation of monologues. A speech project is required.

2 hours weekly; 2 credits per semester

Stage Make-up (T122A/B). The application of straight and character make-up and the use of all materials. A basic course.

2 hours weekly; 1/2 credit per semester

Stagecraft 1 & 2 (T120A/B). Introduction to the basics of set, costume, and lighting design, technical production and stage management. Classroom topics are applied in supervised laboratory practicum. A minimum of sixty laboratory hours is required.

1 hour weekly; 1 credit per semester

Stagecraft 3 & 4 (T220A/B). Continuation and expansion of basic techniques in scenography and production through advanced design and management projects. A minimum of forty-five laboratory hours is required.

1 hour weekly; 1 credit per semester

Independent Study. An opportunity for a student to pursue a limited study under supervision. Projects must be from subject areas not available in regularly scheduled course offerings. Request for enrollment must be made to the Dean in the form of a written proposal. Requires Dean's approval and a volunteer faculty sponsor. 1-3 credits per course.

Liberal Arts

The Liberal Arts mandate at The Boston Conservatory is the development of a *literate artist*; one who has the verbal and compositional competencies to not only communicate experience but also to generate opportunities for a successful life and career; one who is knowledgeable enough about the nature of the human, human societies, and human arts to be able to interpret and to create resourcefully, comprehensively, and confidently.

The Liberal Arts program meets these objectives through the concentrated, rigorous, interdisciplinary six semester *core* described below, supplemented by a range of electives at The Conservatory and other Pro-Arts Consortium colleges.

The student is reminded that the degree program requires a commitment of both purpose and time beyond one's major. As in any substantive college program, students should expect up to six hours of assigned study weekly for each three-credit course. The Conservatory offers the Diploma for those who wish to concentrate solely on performance.

LIBERAL ARTS CORE I and II are an intensive development of the student's study, learning, expression, and communication skills across the curriculum, with an interdepartmental exposition of Conservatory philosophy, expectations, procedures, and resources.

Liberal Arts Core I: Skills Workshop (L130A). Including reading speed and comprehension, notetaking, outlining, organization, grammar, sentence structure, vocabulary, spelling, critical analysis. Journal, essays, and short papers are required.

Liberal Arts Core II: Writing Workshop (L130B). Includes library methods, research papers, literary analysis, documentation, and professional correspondence. Students with severe deficiencies in grammar and syntax will be required to take **English Fundamentals**, three hours weekly at no credit.

LIBERAL ARTS CORE III through VI are integrated studies that clarify both the shared and distinctive characteristics of global civilizations, including the sources, processes, and functions of their arts. The development of Western perspectives and priorities, and the consequences of these globally, weave through all four semesters. Major representative visual, performing, and literary arts contribute to the basic structure of each core.

Liberal Arts Core III: The West (L230A). Analysis of the historic foundations of contemporary Western beliefs, values, and institutions. Emphasis on Greco-Roman, Celtic, Norse-Germanic, Slavic cultures, and Semitic-Arabic contributions.

Liberal Arts Core IV: The East (L230B). Alternatives to the West's concepts of reality, human potential, ecology, individuality, social priorities, and arts. Eastern contributions to Western science and philosophy; western dominance. Emphasis on India, China, and Japan.

Liberal Arts Core V: The Third World (L330A). Consequences of Western colonialism, priorities, and power on world resources, economies, and political systems. Emphasis on the Middle East, Africa, and the Americas.

Liberal Arts Core VI: Global Synthesis through Arts and Sciences (L330B)

NOTE: Each Liberal Arts Core course meets 3 hours weekly; 3 credits per semester

Advanced Writing Workshops (L332). Offered in alternate semesters: Poetry, Short Fiction, Children's Literature, Professional Communication.

3 hours weekly; 3 credits

American Literature 1 & 2 (L331A/B). Major United States writers and literary movements. Essays, poetry, and fiction from the Puritan period to the contemporary.

3 hours weekly; 3 credits per semester

Educational Psychology (L132B). The study of theories of learning, maturation, motivation, and socialization. Includes child and adolescent psychologies, and problems of classroom dynamics.

3 hours weekly; 2-3 credits

European Studies (L334). Subjects and selections change yearly. Offerings may emphasize national literatures (British, German, Russian, etc.), significant works of a renowned author (i.e., Dante, Goethe, Joyce), or major literary/philosophic movements.

3 hours weekly; 3 credits

French 1 & 2 (L121A/B). An emphasis on speaking elementary French correctly. Grammar, reading, and writing also receive intensive practice.

3 hours weekly; 3 credits per semester

French 3 & 4 (L221A/B). Advanced French. Offered only when there is sufficient enrollment.

3 hours weekly; 3 credits per semester

German 1 & 2 (L122A/B). A thorough study of the rudiments of German grammar and pronunciation, the reading of German texts, and oral and written translation and parsing.

3 hours weekly; 3 credits per semester

German 3 & 4 (L222A/B). Advanced German. Continuing work in reading of difficult German materials from the *lieder* repertory, music history (including original documents), artistic literature, and journalistic literature; grammar review and vocabulary expansion, with attention to musical terminology; conversational practice in class and in additional individual sessions; German composition and dictation. Offered only when there is sufficient enrollment.

3 hours weekly; 3 credits per semester

Italian 1 & 2 (L120A/B). An introduction to Italian pronunciation, grammar, conversation, and composition. Includes readings in modern Italian, as well as simple selections from opera libretti.

3 hours weekly; 3 credits per semester

Italian 3 & 4 (L220A/B). An emphasis on modern conversational Italian, and more advanced selected readings from Italian literature and libretti.

3 hours weekly; 3 credits per semester

Philosophy of Education (L332A). An inquiry into the foundations of education, the changing role of schools, and current classroom and community issues.

3 hours weekly; 2-3 credits

Psychology (L132A). An introduction to the major principles, methods, and systems in psychology, and their application to the performing artist.

3 hours weekly; 2-3 credits

Tragedy and Comedy (L333). An exploration of human responses to the problems of existence, with emphasis on the impulses behind the origins, forms, and meanings of these genres.

3 hours weekly; 3 credits

Courses offered by each of the three Conservatory divisions may be appropriate as Liberal Arts electives for students from other divisions. A partial list of such courses would include Music History, History of Dance, History of Theater, Shakespeare, and Modern Drama. Students are urged to consider these options, as well as cross registration at other Pro-arts Consortium colleges, when selecting electives appropriate to their individual goals.

Independent Study. An opportunity for a student to pursue a limited study under supervision. Projects must be from subject areas not available in regularly scheduled course offerings. Request for enrollment must be made to the Dean in the form of a written proposal. Requires Dean's approval and a volunteer faculty sponsor. 1-3 credits per course.



ADMISSIONS

Degree Offerings

The Boston Conservatory offers undergraduate degree programs in dance, musical theater, music performance, music education, and composition. Graduate degrees are offered in choral conducting, composition, opera, music performance, music education, and voice therapy. It is anticipated that as of Fall 1988, a graduate program in dance will be available. Conservatory and Artist Diploma programs are also offered.

Application Process

All students must submit an application, application fee, relevant supporting materials (i.e. official High School or College level transcripts, artistic resumé, letters of recommendation) and complete an audition, either in person or by tape. As admission decisions are processed on a rolling basis, it is important that students apply and audition as soon as possible during the year prior to their desired enrollment.

Scheduled Boston audition dates are published with the application materials. For regional audition sites and dates, contact the Admissions Office. Taped auditions are accepted for all majors (with the exception of opera) for students who live more than 300 miles from Boston. Applicants who, due to scheduling conflicts, need to arrange an individual audition date in Boston must contact the Admissions Office well in advance of the requested date. In person auditions are preferred for all candidates and are required for opera program applicants.

Deadlines

For priority admission and scholarship/financial aid consideration:

January (spring) admission: December 1

September (fall) admission: March 1

Applications for all programs received after the above dates will be processed as program openings allow. Scholarship and/or financial aid funds for late applicants are severely limited after the deadlines have passed.

Freshman Applicants

All students are expected to have earned a high school diploma or its equivalent. An academic or pre-college track is expected (i.e. English-4, Social Studies-4, Science/Math/Foreign Language-4, Electives-4). In addition, SAT or ACT exam scores are requested. Each applicant is evaluated on an individual basis. Therefore, no minimum grade point

average or exam score is required. Usually, degree seeking students have achieved a "B" (or 80) average and demonstrate a composite SAT score of 950 or better. Advanced standing is possible through AP (Advanced Placement) or CLEP (College Level Equivalency Placement) exams. Students who have taken these exams should submit official test scores at the time of their application.

Transfer Applicants

Students wishing to transfer credits to The Conservatory from other accredited collegiate institutions must submit transcripts from the post-secondary schools they have attended, together with a catalogue showing course descriptions. The maximum number of credits which may be transferred from other institutions is 75. Only courses with grades of "C" or better will be considered for transfer. Transfer credits will be accepted at the discretion of the Dean.

Transfer credit in applied music, dance, applied theater, music history, and music theory are determined by examination. Placement exams are usually taken at the time of audition. Professional coursework is reviewed by the Division Chairperson and must be approved by the Dean. Transfer students should anticipate that their class standing will not be the same when entering The Boston Conservatory from an outside institution. Students with fewer than 30 credits of college level work must submit a high school transcript in addition to college transcripts.

Graduate Applicants

In addition to the general application and audition procedure, graduate applicants are expected to sit for placement exams in music history and theory at the time of their audition. Regional and taped auditionees will take the exams at pre-registration.

Conservatory or Artist Diploma Applicants

Students applying for admission to these programs should follow the general application procedures. Artist Diploma candidates are not required to sit for placement exams.

International Students

In addition to the general application procedure, international applicants must submit information concerning English proficiency, TOEFL results, as well as funding information. Limited scholarships are available but will not cover the full costs required to attend The Boston Conservatory. All international students are expected to secure independent funding from outside sponsors or agencies in order to pay for their education and living costs in the United States. Upon admission, international students are issued an I-20 form which allows them to secure an F-1 (full-time student) visa. An F-1 visa does not authorize students to work while in the United States.

Nondegree (Guest or Special Status)

Students who elect to take courses and/or applied study on a non-degree basis must file an application with fee and supporting academic information. Requests for applied study require a placement audition before teacher assignments will be given.

Non-degree students are not eligible for scholarship or financial aid consideration.

Non-degree students who subsequently wish to apply for degree status are required to complete a formal application and audition before an Admissions Committee.

Re-admits

Degree seeking Boston Conservatory students who have not been enrolled for a period of one year (two semesters) or more are required to file an application for re-admission with the Admissions Office. While no application fee is required, the student may be asked to re-audition and/or have an interview with the faculty or Dean. All requests for re-admission are subject to evaluation by the Admissions Committee, divisional faculty, and the Dean of The Conservatory. Approval for re-admission is not guaranteed.

Audition Requirements

MUSIC:

In addition to all major and minor scales, each applicant should be prepared to perform the following:

Brass and Woodwinds:

1. an advanced etude
2. a sonata, concerto, or other large scale work
3. several prepared orchestral excerpts
4. sight reading

Choral Conducting:

In addition to a personal interview, you should be prepared to conduct the following works:

1. Mozart: **Requiem Mass in D Minor**
2. Brahms: **Motet on Psalm 51**
3. Wm. Dawson arrangement of: **There is a Balm in Gilead**

Composition:

You will have a personal interview with the composition faculty as well as an audition on your major instrument. You will also be expected to demonstrate some piano proficiency. We **must** receive your portfolio of compositions at least three weeks prior to your interview/audition. Your portfolio should contain several compositions for various media. Graduate applicants must have an example of orchestral writing.

Guitar:

Applicants are encouraged to arrange an interview with a member of the guitar faculty well in advance of your audition date. You should be prepared to perform the following:

1. an etude from memory
2. two contrasting pieces from memory; one of which must be from either the Renaissance or Baroque literature

Harpsichord:

1. a work by J.S. Bach
2. two Scarlatti Sonatas
3. an example of French music
4. a solo of the applicant's choice

Opera:

Applicants should prepare a minimum of three diverse arias, two of which should also be prepared dramatically. Tape recorded auditions will **not** be accepted under any circumstances for the Opera program. Applicants for the Opera program must audition for the Chair of the Opera Department. An accompanist will be provided.

Organ:

1. J.S. Bach: any prelude and fugue for organ, or any four chorale-preludes from the *Orgelbuchlein*
2. a solo of the applicant's choice
3. a hymn at sight

Percussion:

1. Snare Drum - knowledge of rudimental vocabulary. One concert etude or snare drum solo of three minutes duration. Suggested authors: Goldenberg, Firth, Cirone, Delecluse.
2. Drum Set - One or more etudes not to exceed four minutes. Suggested authors: Ted Reed, Chapin, Dahlgren.
3. Latin Percussion - proficiency on two of the following: congas, bongos, or timbales. Ability to read hand and conventional rhythm notation. Suggested author: Humberto Morales.
4. Mallets - xylophone/marimba/vibraphone - demonstrate basic technical two mallet skills including one octave major/minor/chromatic scales and arpeggios. A concert etude or solo at least four minutes in duration. Suggested sources: Goodman, Whaley, Firth, Delecluse.
5. Timpani - demonstrate technical proficiency with pitch matching and interval tuning, tremolo control, cross sticking and sight reading. A two or three drum etude of three minutes in duration. Suggested authors: Goodman, Whaley, Firth, Delecluse.

Piano:

All works are to be performed from memory.

1. Baroque: a prelude and fugue from the Bach Well-Tempered Clavier, or an equivalent Baroque work.
2. Classical: a complete sonata in traditional form, or comparable major work.
3. Romantic: a major work of the applicant's choice
4. 20th Century: a work by a major composer such as Bartok, Prokofiev, Debussy, Ravel, Copland, Ives, Schoenberg, or Messiaen.

Strings:

1. an advanced etude
2. a sonata or comparable work
3. a concerto from the standard repertoire

Voice:

All works are to be performed from memory. An accompanist will be provided.

1. An aria from an opera, oratorio, or cantata of the Baroque or Classical period.
2. Three art songs: one in Italian, one in English, and one in either French or German.

MUSICAL THEATER:

Audition days consist of an acting/vocal audition, a dance placement class, and an optional music fundamentals exam. Applicants should prepare the following:

Two 2-minute monologues: one from modern, post-war literature; one from classical literature. Examples of post-war dramatists are Miller, Williams, Albee, and Inge. It is suggested that the classical piece be chosen from Shakespeare's comedies or histories.

Two songs from the Broadway repertoire: one ballad and one up-beat selection. Music choices should demonstrate vocal timbre and quality as well as projection and range.

An accompanist will be provided. Applicants must bring their music, properly marked and transposed (if necessary). Students should bring loose fitting clothing for the dance portion of the audition (formal dance attire is not necessary). Dance background is evaluated for placement purposes only.

For those students who have studied music theory or a musical instrument, a placement exam is offered during the audition to assess placement level.

Video-taped auditions must be on 1/2 inch VHS format. Applicants should prepare the vocal and acting portions of the above requirements. Scenes from high school, college or community productions are not acceptable.

DANCE

Applicants to the Dance Division will participate in two technique classes; one in Ballet and one in Modern. Following the classes, each student will present a solo of two to three minutes in length. The solo may be original choreography or that of the applicant's dance teacher. Applicants must provide their own accompaniment for solos from either cassette or reel-to-reel tapes. Students will also have an opportunity to demonstrate jazz and tap ability.

Applicants should wear the following attire for their audition:

Women: black or colored leotard, pink tights, pink ballet slippers.

Men: black or white T-shirt, black or gray tights, black ballet slippers.

Modern work will be presented barefoot.

Video taped auditions should be 1/2 inch VHS. Applicants should demonstrate 20-40 minutes of barre, center and floor work as well as the solo pieces. Ability in jazz and tap may also be included.



HOUSING AND STUDENT AFFAIRS

The following is a list of areas in which the Office of Housing and Student Affairs is involved in order to provide services to students:

A. HOUSING

The philosophy of the Office of Housing and Student Affairs is that education includes more than formal instruction carried on in the classroom. Informal education in the enrichment of personality and pursuit of opportunities for companionship with people are essential aspects of the total Conservatory experience. The residence halls are an important environment for this informal education. In addition, the residence halls are an important place for teaching responsible citizenship and for developing personal and social values. The staff of the Office of Housing and Student Affairs is committed to helping students fulfill their diverse needs, and in the process of student development, promote responsibility and accountability.

1. The Residence Hall

The Boston Conservatory's residence halls are located in the Back Bay section of Boston in an urban setting and consist of five brownstones on the Fenway.

The Boston Conservatory can house up to 160 students in its residence halls. Buildings 24 and 26 are all-female dorms. Dorms 32 and 40 are co-ed by floor, and building 54 is all male. (This distribution is subject to change based on the need for additional male or female spaces.) The layout of each residence hall is different, and the maximum number of students in each hall ranges from 26 to 39.

There are four types of rooms available to students—quads, triples, doubles and singles. Students who currently reside in the residence halls have first choice of rooms, and their priority in the selection process is based on semester standing. Room assignments are contracted for one academic year. Room draw for the following academic year is held in the Spring semester.

Every room contains the following furniture for each student: bed, desk, chair, bureau (which may or may not be built into the wall), and window shades.

2. Residence Hall Staff

The staff of the Office of Housing and Student Affairs consists of the Director of Housing and Student Affairs and five Resident Directors. They strive to ensure that the needs of the students are met and will provide guidelines, procedures, and policies for operation of the residential facilities. They work to create an atmosphere in which students can pursue academic and artistic excellence and develop responsible, meaningful patterns of group living.

Most of your daily contact with Housing and Student Affairs staff will be with your Resident Director. There is an RD in each residence hall. His/her apartment is on the ground floor of the building. The RD is responsible for the overall supervision and leadership of his or her designated residence hall. The RD is also responsible for direct attention to the

personal and environmental needs of students and is concerned about the rights and responsibilities of all resident students. Thus the Resident Director enforces policies as well as plans and implements social, educational and cultural programs within the dorm.

The Resident Director is a resource person who is available to provide information and advice when needed. He/she is an administrator who reports repairs needed, inspects student rooms periodically (to check for fire hazards and to ensure students are living up to their contracts), and calls dorm meetings to provide students with general information or specific concerns related to residential life.

The Resident Director is the person to go to if there is an emergency. He/she is trained in CPR, peer counseling, and mediation skills.

As a graduate student, your RD has classes too, so he/she may not always be available; however, from Sunday-Thursday, between the hours of 7:00 p.m. and 7:00 a.m. and from 7:00 p.m. Friday to 7:00 a.m. Monday there are two RD's "on duty" to respond to student needs. There are signs on the RD's doors that indicate who is on duty and where on campus they can be found.

3. Alternate Housing

A booklet on alternate housing is available from the Office of Housing and Student Affairs. Included in this booklet are average apartment prices, names of real estate agencies, agencies providing roommate and housing services to students in Boston, and more.

B. FOOD SERVICES

The Office of Housing and Student Affairs works in liaison with the Dining Service. If you are a dorm resident, the cost of your meals is included with the room and board charge. You must be on a meal plan to live in the residence halls.

The meal plans available are 14 meals per week (breakfast and dinner, Monday-Friday; brunch and dinner on weekends) or 19 meals per week (breakfast, five lunches and dinner). Non-residents may purchase a meal plan separately (see **Tuition and Fees**). Meal plan members will receive a punch card that attaches to their student I.D. card.

The cafeteria is located in Dorm 24. Meals are served every day of the academic year, except during vacation periods. Please note that food cannot be taken from the dining hall.

C. STUDENT SERVICES/ ACTIVITIES

1. The Arts in Boston

Boston is rich in cultural activities and organizations. Symphony Hall, home of the Boston Symphony Orchestra, is within the neighborhood, as is the Museum of Fine Arts. The Boston Ballet, Opera Company, and the many professional and non-professional theaters, offer an almost endless variety of entertainment activities.

2. Student Handbook

The *Student Handbook* is a supplement to the *Boston Conservatory Catalog*. Together, they should provide you with important information to facilitate your progress through the Conservatory. Each student will receive a copy of the *Student Handbook*, which is prepared and distributed by the Office of Housing and Student Affairs.

The *Student Handbook* contains information regarding Conservatory hours and facilities. It also serves to communicate the policies and regulations of The Conservatory through the Student Conduct Code. The Handbook contains a guide to Conservatory offices and the services they provide. In addition, the Handbook also includes a directory of Boston area services.

3. Fraternities

a) PHI MU ALPHA SINFONIA. Phi Mu Alpha Sinfonia is a professional music fraternity dedicated to the advancement of music and to the brotherhood among men engaged in music or music-related activities. Membership includes students, conductors, performers, composers, arrangers, teachers, publishers, radio and television personalities, etc. A candidate for membership is selected by a chapter vote based upon his character and his musical and academic qualifications.

The Sinfonia Foundation is a fraternity-sponsored corporation whose purpose is to extend the professional and philanthropic activity of Phi Mu Alpha Sinfonia. The Foundation provides grants for scholarship and research in music, encourages the creation of new works through a commissioning program, and extends support to worthwhile projects involving music and music-related activities. The primary purpose of this fraternity is to encourage and actively promote the highest standards of creativity, performance, education, and research in the field of music in America.

b) SIGMA ALPHA IOTA. Membership in this international professional fraternity for women in the field of music is based on scholarship, musicianship, and character. Undergraduate students and faculty members of schools throughout the world are members of this organization. Overall membership includes alumnae, patronage, and honorary members, among whom are prominent concert artists, teachers, composers, and art patrons of exceptional musical standing.

4. Health Insurance

Student Accident and Sickness Insurance is available to all students for the price of \$236.50 a year. The plan is underwritten by MIC Life Insurance Corporation. Coverage begins on September 1st, and ends on August 31st. For a copy of the policy, contact the Business Office at The Conservatory.

5. Organizations

MUSIC EDUCATORS NATIONAL CONFERENCE. The Conservatory's Chapter 336 of MENC is a student chapter of the national organization and is affiliated with the Massachusetts Music Educator Association. The purposes of the Chapter are as follows: to improve the professional competence of the membership through workshops, demonstrations and clinics which supplement the music education major's curriculum; to communicate the achievements and concerns of the profession to the student members; to serve as a channel of communication to others within the profession (at The Conservatory and other institutions); and to help maintain close contact with outstanding professional teachers.

Some recent Chapter activities include Dalcroze Eurythmics Workshops, a marching band clinic, recitals, fundraising drives, presentations at Massachusetts All-State Conventions, attendance at state conventions, and workshops. Chapter 336 presents a Commencement award to the music education senior who is voted by the Chapter as the outstanding musician and scholar who has contributed significantly to the Music Education program and the Chapter.

6. Programming

At various times throughout the school year the Residence Hall Staff will provide educational, social, and/or cultural programs. Examples of programs that may be presented include the following: guest speakers on Performance Anxiety, Nutrition, Study Skills, and Resumé Writing; Movie Night; Game Night; Theme Parties; etc. Students are always encouraged to initiate ideas and/or present programs on their areas of interest. Students who do not live in the residence halls are welcome to participate in these programs.

7. Pro-Arts Consortium

The Boston Conservatory is a member of the Pro-Arts Consortium of five schools in the Back Bay area. Through the Consortium students are offered, both formally and informally, the opportunity to enrich their experience with the arts through contact with students and faculty from The Boston Architectural Center, The School of the Museum of Fine Arts, Massachusetts College of Arts, and Emerson College. Information on cross-registration is available from the Registrar.

TUITION AND FEES (1987-1988)*

*Annual tuition and fees are subject to annual change by the Board of Trustees.

TUITION CHARGES

Undergraduate Division

Degree program (B.M. or B.F.A.)	\$6,950
Diploma program	6,750
Extra courses taken in class (per credit hour)	230
Extra private instruction	
½ hour weekly (per semester)	675
1 hour weekly (per semester)	1,350
*Opera studio or theater surcharge (per semester)	375

Graduate Division

Tuition:

Full time	6,950
Part time (per credit hour)	230
Private instruction	
½ hour weekly (per semester)	675
1 hour weekly (per semester)	1,350
*Opera studio or theater surcharge (per semester)	750

GENERAL AND INCIDENTAL FEES

Application Fee	40
Student service fee	
Full time (per semester)	85
Part time (per semester)	35
Registration Fee (per semester)	15
(Applicable to returning students who complete advance course selection during fall and spring pre-registration periods.)	
Late registration fee	45
(Applicable to retraining students who fail to complete course selection during fall and spring pre-registration periods.)	
Late payment fee	45
(Applicable to new or returning students whose tuition and fee accounts are not cleared or paid in full by published deadlines.)	
Accompanist fee (per semester for Applied Voice students)	75
Music education lab fee (per semester)	45
Change of major fee	30
Graduation fee	40
Returned check fee	15
Transcript fee (no charge for first copy)	3

*Please note that this surcharge is in addition to all credit charges.

RESIDENCE FEES

Dormitory Application Fee	100
Damage Deposit	100

Room and Board	Total	Payable August 15	Payable December 31
Plan A: 19 meals weekly	\$4,150	\$2,490	\$1,660
Plan B: 14 meals weekly	3,900	2,340	1,560

Meal plan for non-residents

Plan A:	2,350	1,410	940
Plan B:	2,100	1,260	840
5 lunches weekly	540	324	216

The dormitory application fee will be credited toward the first payment. The damage deposit will be refundable at termination of occupancy under stated conditions. Students entering the dormitory or contracting for a meal plan for the second semester will be charged one half the appropriate total annual fee. All rates apply to multiple occupancy rooms. There is a surcharge of \$300 per year for single rooms.

ADVANCE DEPOSITS

Applicants selected for admission to The Conservatory are required to make an advance deposit of \$100 upon notification of their acceptance. This deposit is non-refundable but will be applied to first semester charges. Registered students must indicate their intention to re-enroll by completing advance course selection during the Fall and Spring pre-registration periods.

Students seeking dormitory accommodations must submit an additional non-refundable deposit of \$100. Pre-registered students may reserve dormitory accommodations by filing a dormitory application and placing a deposit of \$100 by April 15. Dormitory application deposits are applied to first semester charges. They are refundable only if housing becomes unavailable.

PAYMENT SCHEDULE

First semester charges	due August 15
Second semester charges	due December 31
Summer session charges	due at registration

Students failing to comply with this schedule will be excluded from classes, lessons, meals, and school activities, and may be subject to eviction from the residence hall. Students using loans to assist in meeting expenses must initiate proceedings far enough in advance so that these deadlines can be met. It may take 6 to 8 weeks from initial loan application to the actual date of disbursement. Students whose loans have not been approved or whose financial aid from federal, state, or private sources has not been verified by the date of registration must be prepared to remit the full amount due.

DEFERRED PAYMENT

Students and parents desiring to pay education expenses in monthly installments may make arrangements to do so with the following agency:

Academic Management Service
1110 Central Avenue
Pawtucket, RI 02861
(800) 556-6684 (toll free)

The Conservatory accepts deferred payment through Academic Management Service as long as the student's contractual obligation to the service is kept current. Default on the AMS contract will result in the deferred amount becoming payable to The Conservatory immediately and in full.

The Conservatory also participates in two nationally-known tuition payment plans involving parent loans or lines of credit:

1. The Extended Repayment Plan offers long-term education financing. One application reserves funds for up to four years of college expense. This insured plan allows repayment over a ten-year term at attractive interest rates.
2. School Chex involves borrowing from a pre-arranged line of credit using special checks to pay education expenses. Repayment is on a flexible schedule.

Additional information may be obtained from:

Knight Tuition Payment Plans
53 Beacon St.
Boston, MA 02108
(800) 922-5888 (toll free in Massachusetts)
(800) 258-5502 (toll free)

The Conservatory does not administer deferred payments, installment programs, etc. other than those described above, under any circumstances.

WITHDRAWAL FROM ENROLLMENT

A student withdrawing from The Conservatory must submit his/her intent in writing to the Academic Dean. In the event of withdrawal or dismissal, charges will be assessed in proportion to the length of the student's enrollment from the first day of classes to the date of withdrawal or dismissal. Therefore, it is of extreme importance that the exact date of withdrawal or dismissal be clearly recorded in the Dean's Office.

Date of withdrawal or dismissal	Charges
Within 2 weeks	50% of the semester's tuition
Within 3 weeks	60% of the semester's tuition
Within 4 weeks	80% of the semester's tuition
After 4 weeks	100% of the semester's tuition

If a student who lives in a residence and/or is a participant in a Conservatory meal plan withdraws, the above schedule will be followed with the exception that the time period will begin on the day that the residence opens for the semester rather than the first day of classes. Students who wish to withdraw from a residence and/or meal plan who are not withdrawing from The Conservatory are not eligible for a refund. In the event of early withdrawal or dismissal from the Summer session, charges will be assessed on a schedule proportionate to the above.

Extension charges are not refundable.

The Conservatory reserves the right to alter tuition or other fees at any time.

FINANCIAL AID

The Conservatory Financial Aid Office administers a variety of assistance programs to help students finance their education when their own and their families' resources are inadequate for this purpose. *It is a fundamental principle of financial aid, however, that the student's first resource must be his own earning capacity, followed by the income and assets of his immediate family.*

To facilitate proper judgment as to the amount and kind of assistance for which the student is eligible, a complete financial analysis is required. This analysis may be performed by either the College Scholarship Service or the American College Testing Service. The preferred of the two is the College Scholarship Service, and their *Financial Aid Form (FAF)* may be obtained at high school guidance offices and all college financial aid offices. The applicant will be requested to furnish information regarding the family's financial resources, assets, and liabilities. An analysis of this information is performed and the result is reported to the Financial Aid Office.

Forms of Financial Aid. The following types of aid are available individually or in combination and must be applied for each year:

Pell Grants (formerly BEOG) – Undergraduates Only

This program of awards is funded by the federal government. All undergraduate aid applicants are required to apply for a Pell Grant before they will be considered for any other form of aid. The student receives direct notification of his eligibility and the grant may be used at the institution in which the student enrolls. These grants may be transferred from one institution to another and range in size from \$200 to \$2100 per year. Pell Grant application forms are available at any financial aid office, but most students apply for the Pell Grant on the FAF.

Supplemental Education Opportunity Grants – Undergraduates Only

This program is also funded by the federal government. These grants are available to only a limited number of applicants and range in size from \$200 to \$2000, determined by the degree of financial need. Application is made on the Conservatory Financial Aid Application. The FAF is also required.

College Work-Study – Undergraduates and Graduates

This is a campus-based program of part-time employment funded partially by the federal government. Students may earn money to help meet incidental expenses by assisting with work in Conservatory offices, the Library, residence halls, etc., for up to 20 hours of work weekly. Students awarded Work-Study as part of their financial aid will be placed in an appropriate job by The Conservatory. Wages are paid on a weekly basis. Application is made on the Conservatory Financial Aid Application. The FAF is also required.

Conservatory Scholarships or Work-Assistantships – Undergraduates and Graduates

A limited number of performance-based scholarships are available to students who demonstrate the highest artistic skills. Some Conservatory departments award assistantships rather than scholarships, and recipients of these awards have certain responsibilities to their departments. Application is made on the Conservatory Financial Aid Application.

Guaranteed Student Loans/Federally Insured Student Loans – Undergraduates and Graduates

These loan programs require a separate application, obtainable at banks and credit unions. As of October 1, 1981, all applicants must meet specified eligibility requirements based on the family adjusted gross income. Should the family adjusted gross income exceed maximum limits, eligibility may yet be possible if financial need is indicated by the results in the FAF. Borrowing limits are as follows:

	Annual Limit	Aggregate Limit
Freshman/Sophomore	\$2,625	NA
Junior/Senior	\$4,000	\$13,250
Graduate	\$7,500	\$30,000*

*The aggregate limit for graduates includes any previous undergraduate loans.

These loans currently carry an interest rate of 8% for new borrowers, but rates are subject to possible change. Repayment of the loan begins following a grace period of six months after the student leaves school. Loan repayment is deferrable for graduate school or service in the military, Peace Corps, or VISTA.

Students who must take loans in order to meet educational expenses must initiate application proceedings far enough in advance of the beginning of the semester that published payment deadlines may be met. In most cases, it may take six weeks from initial loan application to date of disbursement.

Loans to Parents – Undergraduates and Graduates

These loans also require a separate application, obtainable at banks and credit unions. The maximum amount a parent may borrow for any one student in any academic year is \$3,000, with an aggregate loan limit of \$15,000. Interest on these loans is currently at 12%, but rates are subject to possible change. Repayment of the loan is required to begin thirty to sixty days following the date of disbursement.

The Poirier Loan Fund – Undergraduates and Graduates

A bequest from the estate of the late Alfred Poirier has been designated as a special fund for emergency loans to undergraduate students and graduate students who have completed 50% of their curricular programs who have extraordinary financial need. Applications for the Poirier Loan may be obtained from the Financial Aid Office.

The Conservatory reserves the right to adjust the student's award to allow the most equitable distribution of financial aid to the greatest number of eligible applicants. Students are expected to save \$900 from summer earnings each year.

Specific Scholarship Funds. A number of specific scholarship funds have been established in honor or in memory of various individuals who have been affiliated with The Conservatory. By applying for scholarship assistance on the Conservatory Financial Aid Application, the student's eligibility for any of these scholarship funds is considered. Recipients of these awards are so notified of the honor.

- The Albert Alphin Memorial Fund
- The John Louis Anwyll Memorial Scholarship Fund
- The Alumni Association Scholarship Fund
- The American Theatre Organ Society Scholarship (Eastern Massachusetts Chapter)
- The Francis Findlay Memorial Fund
- The Richard F. Gold Career Grant
- The Harlan Grant Theatre Scholarship Fund
- The Esther Lyons Memorial Dance Scholarship Fund
- The Dowell McNeill Prize
- The Bertha B. Otis Scholarship Fund
- The Blanche B. Parker Scholarship Fund
- The Attilio Poto Scholarship Fund
- The Sutton Dance Writing Scholarship Fund
- The Joan Katherine Rossi Memorial Scholarship Fund
- The Mary A. Peppard Prize
- The Sevcik Scholarship Fund
- The Tanzer-Howard Scholarship
- The Jan Veen Educational Trust Fund



REGULATIONS

Attendance. Regular attendance at classes, lessons, and rehearsals is essential to the successful completion of all Conservatory courses. Absence due to illness or other emergency may be excused if supported by a statement from a physician or other medical authority or if approved by the Dean. Unexcused absence may not exceed the hour equivalent of the number of credit hours earned in the semester for class subjects. Excessive absence may result in the lowering of grades or dismissal from the course with a failing grade.

All students are expected to be in attendance from registration through examinations. Students who add courses after the start of classes assume responsibility for any classes missed.

Unexcused absence from private instruction is not permitted. Lessons missed due to unavoidable absence will be made up providing 24 hours advance notice is given to the instructor. Lessons are forfeited unless proper notice is given. All lessons that are made up must be completed during the current semester.

Any member of a musical, dance, acting, or musical theater organization who fails to participate in a public performance will forfeit credit for the course.

Attendance at Commencement is compulsory for all graduating students. A penalty of \$25 (in addition to the Graduation Fee) will be assessed any student who is absent, and the student must present himself at The Conservatory in person before his degree (diploma) will be released.

Regular attendance at public performances by students is regarded as a vital part of education at The Conservatory.

Auditing. Matriculated students wishing to audit courses must receive approval from the instructor and the Dean. Students auditing courses may attend and participate in classes, but are not responsible for assignments or examinations and will receive neither grades nor academic credit. Full tuition is charged for courses audited.

Change of Courses. Changing a course or class is permitted only with the approval of the Registrar. Such changes must be recorded with the Registrar's Office before they become official. No course or class change will be permitted after the second week of classes.

Change of Instructor. After careful consideration and with the advice and consent of the Dean, a student may elect to change instructor once during his program of undergraduate study. Permission must be obtained first from the Dean, and then from both instructors.

Class Size. In order to offer instruction in classes, there must be a minimum undergraduate enrollment of seven. When there is insufficient enrollment, the class may be offered in a subsequent year or another class may be substituted with the approval of the Dean. Minimum enrollment for a graduate course is five.

Concert Performance. Solo performances are required and fulfilled in the following ways:

1. concert hours
2. studio recitals presented by applied teachers
3. general student recitals
4. solo work in chamber, orchestral, or choral concerts

Minimum performances per semester:

Freshmen and Sophomores	1 per semester
Junior and Senior Performance Majors	2 per semester
Junior and Senior Concentrates	1 per semester
Full-time Graduate Performance Majors and Concentrates	1 per semester

Students are excused from the above schedule during the semester of their junior or senior recitals.

Course Numbering System. Course numbers at The Conservatory consist of a letter and three digits. The letter indicates the division or department offering the course, i.e., Dance, Liberal Arts, Music, Theater. 100, 200, 300, and 400 level courses are undergraduate courses. Generally, 100 level courses are for freshmen or indicate introductory level subject matter. 500 and 600 level courses are graduate level courses.

Credit Loads. A student is considered full-time at the undergraduate level if carrying twelve credit hours per semester (diploma curriculum, ten hours). Graduate students are considered full-time if carrying eight credit hours per semester. The maximum allowable credit load in any semester is eighteen for undergraduates and twelve for graduates. Students wishing to elect additional courses must have the approval of the Dean. There will be an additional charge on a per course or per credit basis.

Dean's List. Undergraduate students carrying twelve or more credits in any semester (diploma candidates, ten credit hours) will be placed on the Dean's List if achieving a grade point average of at least 3.300, or will be placed on the Dean's List with Honors if achieving a grade point average of 3.600 or better. A grade below C- or an I grade disqualifies a student for Dean's List Honors regardless of the cumulative average.

Deficiency Examinations. Deficiency examinations will be administered in theory, ear training, and music history at the time of audition and during the week before the beginning of each semester. Deficiencies, if any, will require prerequisite study without academic credit, and at additional cost. Prerequisites must be completed during the first two semesters of graduate study. A change of major from the undergraduate level will usually involve the fulfillment of prerequisites.

Examinations. All students following a degree or diploma curriculum are required to take examinations in their courses as scheduled at the end of each semester.

All music majors enrolled in applied music courses must perform before a faculty jury at the end of each semester. Musical Theater majors must do so at the end of the second semester each year. The jury grade constitutes a percentage of the student's applied music grade for the semester. Students with an unsatisfactory record of attendance (fewer than thirteen lessons per semester) will not be admitted to the jury examination and will be graded E.

Composition students in their sophomore, junior, senior, and graduate years must submit their recent works to a jury composed of members of the Composition faculty at the end of the year. Written comments and a grade of Pass or Fail will be issued.

Grade Reports. Fall grade reports may be obtained from the Registrar's Office at the beginning of the Spring semester. Spring grade reports will be mailed to the student's permanent home address. No grades will be released unless all financial obligations to the school have been satisfied.

Grading System

Letter Grade	Numerical Equivalent	Grade Quotient
A (Superior)	95-100	4.000
A-	90-94	3.700
B+	87-89	3.300
B (Above Average)	83-86	3.000
B-	80-82	2.700
C+	77-79	2.300
C (Average)	73-76	2.000

C-	70-72	1.700
D (Marginally Passing)	65-69	1.000
E (Failing)	below 65	none
W (Withdrawal)		none
WP (Withdrawal while Passing)		none
WF (Withdrawal while Failing)		none
I (Incomplete)		none
NC (No Credit)		none

The grade I (Incomplete) may be requested by a student to permit additional time to complete course requirements or to take missed final examinations only when the cause of the delay has been an authenticated illness or emergency. Request forms are available from the Dean and must be fully processed before the end of the term.

An Incomplete grade issued at the end of the Fall semester must be completed before the end of the fifth week of the following Spring semester. An Incomplete grade issued at the end of the Spring semester must be completed before the end of the fifth week of the Fall semester. An Incomplete grade issued at the end of the Summer session must be completed before the end of the fifth week of the Fall semester.

Failure to comply with this schedule will cause the Incomplete grade to become an E and will be so noted on the student's transcript. The extension of an I is permissible only with the approval of the Dean.

Undergraduate Degree Requirements. Each candidate for an undergraduate degree or diploma must provide evidence of successful completion of a curriculum described in the catalog effective at the time of the student's matriculation. Students receiving grades of D in more than twelve credit hours will be not permitted to graduate.

In addition to the prescribed curricular requirements, students in the Music Division must observe the following requirements:

Music Performance Majors. Students must have studied a comprehensive repertoire in their major applied areas and must present solo recitals in the junior and senior years. Outstanding soloists may audition for performances with the Conservatory Orchestra or other major musical organization.

Music Education Majors. Students must have studied a comprehensive repertoire in their applied concentrate areas and must present a public recital in their senior year. This recital must be performed from memory by piano and voice concentrates. Other instrumental concentrates must perform at least one major work or equivalent from memory.

Composition Majors. Students must give evidence by examination that they have acquired proficiency in their applied concentration instrument, and they must present a portfolio of original compositions consisting of the following:

1. No fewer than five works in small forms such as piano pieces, songs, instrumental solos, duets, etc.;
2. a tonal fugue;
3. a tonal sonata-allegro movement;

4. a senior thesis consisting of a work of at least ten minutes duration scored for orchestra or chamber orchestra (minimum of fifteen players) which may include a soloist and/or chorus. Two copies of this work must be bound and presented to the Dean at least two weeks prior to the date of graduation.

In addition, Composition majors are required to have their works performed in at least four student composition concerts in as many years.

Finally, they must produce and present a senior recital of approximately thirty minutes of original works scored for a variety of ensembles. It is strongly recommended that composition majors participate in their recitals as performers. (The student must be enrolled in private composition instruction during the semester of this recital.)

Graduate Degree Requirements. The minimum requirements for the Master of Music degree is the completion of thirty-two credit hours of study, twenty-six of which must be earned in residence at The Conservatory. An overall average of B (3.0) or better must be earned, with no grade below B allowed in the major applied area. D and E grades carry no credit toward a degree. It may be assumed that completion of a graduate program will require at least four semesters of study.

All graduate programs, including electives and changes of program, must be approved by the Graduate Coordinator, and all degree requirements must be completed within five years of the date of matriculation.

Full-time graduate students are required to participate in rehearsals and performances of major musical organizations without academic credit.

Graduate electives must be chosen in accordance with the needs of the individual candidate in his chosen area of specialization and with the advice and consent of the Graduate Coordinator.

Candidates who have completed all course work, but have yet to complete thesis requirements, must enroll in "Thesis Continuation" for one credit per semester each term, exclusive of summers, until the thesis is completed.

Graduation with Honors. Students whose cumulative grade point average indicates high scholastic attainment will be awarded the degree as follows:

1. *Summa Cum Laude* – grade point average 3.80 or higher
2. *Magna Cum Laude* – grade point average between 3.60 and 3.79
3. *Cum Laude* – grade point average between 3.30 and 3.59

Only those credits earned at The Boston Conservatory will be computed in the final average.

Placement Examinations. Upon entrance to The Conservatory, placement examinations are administered to all students. Dancers are placed in graded levels in all technique classes based on their ability. Academic credit for technique classes is based on the requirements of the curriculum, whatever the actual level of the class.

Music students may be given advanced standing as a result of placement examinations administered prior to the beginning of each semester.

Plagiarism and Cheating. Any student guilty of plagiarism or cheating on examinations will be dismissed from The Conservatory without refund.

Privacy Act (Buckley Amendment). Under the provisions of the Family Educational Rights and Privacy Act, also known as the Buckley Amendment, students have the right to inspect the educational records kept by the Conservatory concerning them, to request correction of any inaccurate data, and to file complaints concerning any misleading information contained therein. Parents of dependent students may inspect their son's or daughter's academic record after establishing proof of their dependency. Disclosures are restricted to those who are authorized and who have legitimate need for the data.

Probation. Students carrying a grade point average of 1.700 or below will be placed on academic probation for the semester. Significant improvement must be shown in the following semester or dismissal will result.

Promotional Auditions. At the conclusion of the third semester of applied music, theater or dance study, each student is evaluated by the faculty for promotion. Transfer students in Theater are evaluated at the end of their second semester at The Conservatory. The faculty will vote to advance or detain the student as well as issue a jury grade for the semester.

If promotion is granted, the student will be given a grade by the jury and it is presumed that only unforeseen circumstances will prevent the normal completion of subsequent curricular requirements. If promotion is denied, the jury will issue no grade, a grade of NC will be issued for the applied course, and the student will be allowed one additional probationary semester in which to repeat the course and achieve promotion. Failure to achieve promotion will result in dismissal from The Conservatory.

Theater students denied promotion may continue their curriculum for one additional semester. All deficiencies must be eliminated during that semester or dismissal from the program will follow.

Promotionals for Composition majors will be held at the end of the fourth semester at which time members of the Composition faculty will examine the student's recent works.

Withdrawal from Courses. There is a two-week period at the beginning of each semester when a course may be dropped or added. Following that period, a course may be dropped only with the approval of the Dean. If a student withdraws before the midterm point, a grade of W is assigned. After the midterm point, the grade will be WP or WF. Courses from which students withdraw do not figure into their grade point average. The student may not withdraw from a course after the eleventh week of the term.

Withdrawal from Enrollment. If after careful consideration the student feels it would be in his best interest to withdraw from The Conservatory, he should confirm his intentions with the Dean. The exact date that withdrawal becomes effective is most important in determining adjustments to tuition charges and financial aid. Further information on the financial implications are discussed on page 87. Students withdrawing after the midterm date will receive grades of WP or WF.

BIOGRAPHICAL INFORMATION

Administration

WILLIAM A. SEYMOUR (President) B.M., M.M., Boston University. Formerly, Director of Performing Arts, Brookline Public Schools; Associate Dean and Chairman of Graduate Division, Boston Conservatory of Music. Conducting with the Boston Conservatory Chorale (European tour, 1977); founder-director of Concordia Youth Chorale (8 European tours); guest conductor of state choral festivals in Massachusetts, Connecticut, New York, New Hampshire, Vermont, Maine, and Rhode Island; frequent choral adjudicator and clinician. Honors include Governor, Province One, Phi Mu Alpha Sinfonia National Music Fraternity, Pi Kappa Lambda, 1979 recipient of Massachusetts Music Educators' Distinguished Service Award. Member, Music Educator's National Conference, National Association of Schools of Music, and American Choral Director's Association. President of Massachusetts Music Educators Association; listed in *The International Who's Who in Music*.

WILLIAM B. DEDERER (Dean) B.S. *Magna Cum Laude*, State University College, Fredonia, NY; M.M., D.M.A., University of Michigan, Trumpet study with Charles Gleaves and Clifford Lillya. Formerly, Chairman of Brass and Associate Professor of Trumpet, State University College, Fredonia; recitalist and clinician throughout the East and Midwest; performances with Philadelphia Orchestra, the Pittsburgh Symphony, the Buffalo Philharmonic, the Erie Philharmonic, the D'Oyly Carte Opera Company, the Chicago Ballet, and the Toledo Concert Band. Member National Executive Committee of Phi Mu Alpha Sinfonia since 1979, National President 1985-88; Pi Kappa Lambda; and the International Trumpet Guild. Is listed in *The International Who's Who in Music* and *Outstanding Young Men of America* (1979).

ROBERT S. MACDONALD (Vice-President for Finance and Administration) B.S., Accounting, Boston College; Ed. M., Administration and Planning Higher Education, Harvard University. Formerly Vice President of Finance, Hellenic College, Brookline, Massachusetts.

RUTH SANDHOLM AMBROSE (Chairperson, Dance Division; Ballet; Repertoire; Pedagogy) Studied with Lillian Cushing, Adolph Bolm, Agnes De Mille, Cia Toscanini, and many others. Former member of Adolph Bolm Ballet Company; actress with Max Reinhart Touring Company and radio theatres in California, Colorado, and New York; former assistant and soloist with Lillian Cushing Ballet Company at Central City Colorado and CBS Television Opera. Guest teacher and choreographer for San Francisco Bay Area Ballet Company; guest teacher at Ballet School of Municipal Theatre, Rio de Janeiro, Brazil. Continuing study in England, France, Germany, and Russia. Artistic director of the Boston Dance Theatre.

RICHARD CASTIGLIONE (Chairperson, Music Division; Orchestra Conductor; Trumpet; Director, The Boston Conservatory Summer Institute at Great Woods) B.S., SUNY at Potsdam; M.A., Columbia University; trumpet studies with Ernest Williams; professional career as a conductor and performer (trumpet) in the radio and TV studios of New York City including CBS and NBC Symphonies; formerly conductor of symphonic wind ensembles at Manhattan School of Music, Philadelphia Musical Academy, Boston University, The Boston Conservatory; recordings with RCA Victor, Columbia and MGM; served as Supervisor of Music for the Philadelphia Public Schools and as Dean of the College at the Philadelphia Musical Academy; guest conductor, adjudicator and clinician throughout the United States; recipient of the MENC Excellence in Performance Award and listed in *Outstanding Educators of America*, *Who's Who*, *Who's Who In American Music* and the *International Who's Who*.

NEIL DONOHOE (Chairperson, Music Theater Division) B.A. Holy Cross College, Director for the Green Mountain Guild of Vermont (1980-84), directed at The Charles Playhouse in Boston, the Waterville Summer Music Theater in Maine, Timberlake Playhouse in Illinois, College Light Opera Company of Falmouth, Keene Summer Theatre, Bill Fegan Attractions of Dallas; principal singer for Light Opera of Manhattan; Artistic Director of Ensemble Music Theatre of Boston (*Jesus Christ Superstar* at Boston Shakespeare Company in 1984). Artistic Director of the Boston Musical Theater Festival in association with The Boston Conservatory.

Administrative Staff

ALLISON T. BALL (Director of Admissions) B.M., Queens College (CUNY); M.M. New England Conservatory of Music. Formerly Associate Director of Admissions SUNY-Purchase, NY; Director of Admissions, University of Michigan School of Music, Theater and Dance.

ELEANOR BOSSDORF (Business Office Manager) A.A. in Accounting, Northeastern University.

JAMES T. BYNUM (Director of Financial Aid) B.M., Piano, Oberlin College Conservatory of Music; graduate studies, New England Conservatory of Music. Piano with Robert Brownlee, John Perry, John Elvin, and Robert Goding; Master Classes with Alfred Brendel. Organ with Garth Peacock and Egbert Ennulat. Public Relations and Development, Oberlin College. Member, Massachusetts, Eastern, and National Associations of Student Financial Aid Administrators.

JAMES E. DOBSON (Registrar) B.M. in Education, *Magna Cum Laude*, Boise State University. Graduate studies in Opera Performance at Temple University. Member of John Oliver Chorale and Tanglewood Festival Chorus. Former member of Opera Company of Philadelphia Chorus; Philadelphia Singers; Pennsylvania Pro Musica. Formerly Assistant to the Registrar at the Philadelphia College of Art and Administrative Coordinator at the Settlement Music School in Philadelphia.

TAMMY MASTEN FRANK (Director of Housing and Student Affairs) B.A., Summa Cum Laude, Liberal Arts and Sciences (English), Phi Beta Kappa, University of Connecticut; M.A., Education (Educational Psychology), University of Connecticut; Four years experience in Residential Life, University of Connecticut; Member, American Association for Counseling and Development (AACD) and American College Personnel Association (ACPA).

PAULA R. GOLDBERG (Director of Development and Alumni Affairs) B.A., Political Science/Music, American University. Formerly Assistant Director of Development, The Opera Company of Boston.

CURTIS HAMMAR (Director of Public Relations) B.M., Boston University; S.M.M., School of Sacred Music, Union Theological Seminary; Conducting with Margaret Hillis, Ott-Werner Mueller, Yale University. Music critic of the Worcester Telegram 1979-83; Faculty member Becker Junior College 1975-83; Former Assistant Director of public information at Berklee College of Music and Director of Music, Salem Covenant Church, Worcester.

STEVEN WALTER (Assistant to the Director of Admissions) B.A., Music/Computer Science, Augustana College, M.M. Guitar Performance, Boston Conservatory. Private study with Robert Guthrie, pedagogy with Neil Anderson. Recital and chamber music performances in New England, the Midwest and West Germany. Former member of Tri-City Symphony Orchestra. Faculty, Anna Maria College.

Faculty

JOHN CLEMENT ADAMS (Composition; Theory) B.M., M.M., Boston Conservatory; A.M., Ph.D. in Composition/Theory, Harvard University. Studies with Leon Kirchner and Earl Kim. Composition Fellow, Berkshire Music Festival. Studies with Jacob Druckman, Alan Stout, and Seymour Shiffman. Recipient of the Margaret Grant Award (Tanglewood) and the BMI Award (1970). Works performed by Buffalo Philharmonic Orchestra, Boston Musica Viva, and others. Works published by E.C. Schirmer, Inc., Boston. Visiting Lecturer: Harvard University.

MARIE-CHRISTINE ALLEN (Voice Therapy) B.A. Wellesley College, B.M., Boston Conservatory, M.M., New England Conservatory. Vocal studies with David Blair McClosky, Donna Roll and Robert

Honeysucker. Has sung with a number of musical organizations in the New England area including the Providence Opera Theater, the Opera Company of Boston, The Paul Madoe Chorale, and the Greater Marlboro Symphony Orchestra. A Certified McClosky Voice Therapist, on the Board of Directors of the McClosky Institute of Voice Therapy Clinic. Currently teaching classes and seminars in singing and voice therapy at the Boston Center for Adult Education. Founder of Voiceworks, an organization geared toward the singing and speaking needs of clients in the performing and business communities.

NEIL ANDERSON (Guitar; Pedagogy; Repertoire; Chamber Music) B.M., Hartt College of Music. Private study with Manuel Barrueco, Aaron Shearer, Eli Kassner. Concert appearances in the United States, Canada, England, Greece and South America. Lectures, workshops and master classes at colleges and universities. Professional publication of articles on guitar pedagogy. Former member of the faculty at Manhattan School of Music, Hartt School of Music, and Chautauqua Music Festival. Former Artistic Director of the Boston Classical Guitar Society; principal guitarist of *Alea III*.

BOBBI AUSUBEL (Acting) B.S. in Biology, Brooklyn College; M.S. in Genetic Biology, Harvard University; M.F.A. in Directing, Boston University. Extensive directing experience including Art Theater, Union Sister Productions, Word of Mouth Theater; for 12 years co-Artistic Director, Caravan Theater. Plays written or adapted include *Tell Me a Riddle* (Tillie Olson), *Focus on Me: Family* and *How to Make a Woman* (with S. Edelson), all receiving critical acclaim by major newspapers. Honors include guest artist appearances, awards and fellowship from Massachusetts Arts & Humanities Foundations, Radcliffe Institute, National Endowment for the Arts, and others. Former faculty, Salem State College, University of Massachusetts.

KRISTEN BECKWITH (Dance Notation) B.F.A., Boston Conservatory; M.A., Goddard College, Vermont. Former faculty of Tuft's University. Currently teaching at The Boston Ballet School.

LARRY BELL (Composition; Theory) B.M., Appalachian State University; M.M., D.M.A., The Juilliard School. Composition with Gregory Kosteck, Donald Erb, Mario Davidovsky, and Vincent Persichetti; Piano with Joseph Rollino. Recipient: Rome Prize Fellowship, Guggenheim Fellowship, Charles Ives Award from the American Academy and Institute of Arts and Letters, Alexander Gretchaninoff Memorial Prize in Composition, Meet the Composer, BMI Award, National Arts Associate of Sigma Alpha Iota, and North Carolina Music Teachers Association. Residencies: Virginia Center for the Creative Arts, Rockefeller Foundation Center in Bellagio, and MacDowell Colony. Author of articles for *Musical Quarterly* and *The American Composer Speaks*. Piano recitals and lectures on contemporary music throughout the U.S. and Italy. Music published by American Composers Alliance and Casa Rustica Publications. Juilliard teaching fellowships under Renee Langy and Jacob Lateiner. Former faculty, Juilliard School Pre-College Division, 1979-83.

DOUGLAS BISH (Chairperson, Music Education) B.M., *Magna Cum Laude*, University of the Pacific; M.M., University of Oregon; Artist Diploma (clarinet), Vienna Academy of Music; Fulbright Scholar. Clarinet study with Rudolf Jettel and Pasquale Cardillo. Conducting study with Robert Wagner. Principal Clarinet with American Chamber Winds. Formerly Director of Boston University Marching Band and Brass Choir, Asst. Conductor of Boston University Concert Band (1980-85). Taught in Oregon public schools (1974-80). Adjudicator, festival director, and conductor of music camp and regional bands throughout East. Member of Massachusetts Music Educators Association Executive Board. State Coordinator of MENC Student Chapters.

RANDOLPH BOWMAN (Flute) B.M., New England Conservatory. Flute studies with James Pappoutsakis, Julius Baker. Principal Flute, Portland Symphony Orchestra, Boston Concert Opera, Harvard Chamber Orchestra. Member: Collage (Boston), New England Woodwind Quintet, Grewlock Trio. Substitute with Boston Pops, Boston Symphony Orchestra. Performances with Boston Ballet, Boston Opera, Handel/Haydn Society.

INGRID G. BRAINARD (Styles; Music and Dance of Renaissance and Baroque Periods) Ph.D. (Musicology, Georg August University, Göttingen, Germany). Has studied dance, mime and movement with Mme. Buscha, Harald Kreutzberg, Marcel Marceau, Jo Leissa, Billie Kirich. Director: The Cambridge Court Dancers, Boston; Dance Advisor to the Waverly Consort, New York City; Member of CORD; Dance Advisor to the MIT Shakespeare Ensemble, Cambridge, MA.

DONALD BRAVO (Bassoon) B.M., New England Conservatory; M.M., Boston Conservatory; graduate studies at the University of Michigan and Boston University. Performed with United States Army Band, Royal Ballet, American Ballet Theater, New York City Ballet, New England Opera Theater, Opera Company of Boston, Metropolitan Opera Company, Buffalo Philharmonic, Montreal Symphony, Detroit Symphony, Collage Contemporary Music Ensemble, Boston Symphony Chamber Players, Boston Pops, Boston Symphony (principal at Tanglewood, 1983). Soloist with Detroit Symphony, Canadian Broadcasting Company, Collage Contemporary Music Ensemble, Montreal Symphony, Library of Congress; Guest Artist at National Bassoon Camp. Recorded on Deutsche Grammophon, Nonesuch, Musical Heritage Society, Delos, CRI; recorded with Marlborough Festival Orchestra under Pablo Casals. Currently principal bassoonist with Worcester Symphony, Harvard Chamber Orchestra, Boston Musica Viva, Boston Ballet Company, Boston Pops Esplanade Orchestra. Frequent woodwind consultant, adjudicator and clinician. Member Pi Kappa Lambda.

LEONE BUYSE (Flute) B.M. with distinction, Eastman School of Music; M.M., Emporia (Kansas) State University. Studied flute with Joseph Mariano, Michel Debost, Jean Pierre Rampal and Marcel Moyse. Prize winner, Geneva International Flute Competition, 1969; recipient, Fulbright Award. Former member Rochester Philharmonic and San Francisco Symphony; currently Assistant Principal Flute with Boston Symphony Orchestra and Principal Flute with Boston Pops.

ROBERT S. CAPLIN (String Bass) B.M., *Cum Laude*, New England Conservatory. Principal Bassist, Boston Pops Esplanade Orchestra; Handel/Haydn Society; Sinfonia. Member, Rhode Island Philharmonic; Harvard Chamber Orchestra; Pro Arte Chamber Orchestra; Opera Company of Boston. String Bass studies with Henri Portnoi.

PASQUALE CARDILLO (Clarinet) Diploma, New England Conservatory. Retired member, Boston Symphony Orchestra.

LYNNE CARRACHINO (Ballet) B.F.A. Boston Conservatory. Currently a member of the faculty of the Dance Center in Newton, Massachusetts. Performances with Tslila Goldstein, Betty Fain, and Miguel Lopez.

LYNN CHANG (Violin; Chamber Music) B.A., Harvard University. Violin study with Alfred Krips, Sally Thomas, Ivan Galamian. Chamber Music study with Josef Gingold, Leon Kirchner, Earl Kim. Top prize winner, International Paganini Competition; First prize, Buffalo Philharmonic Young Artists Competition; Winner, Concert Artists Guild Award, Young Concert Artists International Auditions; Participant, Marlboro Festival. Solo and chamber music appearances throughout United States and Far East.

PETER CHAPMAN (Trumpet; Chamber Music) B.M., M.M., Boston University. Member, Boston Symphony and Boston Pops.

FRAN CHARNAS (Musical Theater) B.F.A., Ohio University; M.A., Emerson College, Boston. Early training at the Cleveland Playhouse. Has directed at the Ford's Theater in Washington, the Karamu Theater in Cleveland, and the Lakewood Theater in Maine among others. Has guest taught and directed at various colleges and universities on the East Coast and in Ohio. Administrative Director of the Boston Conservatory Summer Institute in Musical Theater. Conceived, directed and choreographed *The All Night Strut*, a musical celebration of the 1930's and 40's that has toured the United States, Canada, and Europe. Co-author and Director of a new 60's musical, *Sheboppin*.

STEPHANIE CHASE (Violin, Chamber Music) Violin studies with Fannie Chase, Sally Thomas, Arthur Grumiaux; Bronze medal winner, Tchaikovsky Competition in Moscow, 1982. First Prize winner of Ima Hogg National Young Artists Auditions, G.B.; Dealy Competition Buffalo Philharmonic Young Artists Competition. Soloist with Pittsburgh, Chicago, National, St. Louis, American Symphonies, as well as the Scottish National, English Baroque, and Netherlands Philharmonic Orchestras among others. Performances in over 200 cities including London, The Hague, Brussels, New York, Chicago, Washington and Los Angeles. Participant, Marlboro Music Festival, 1980 to present, Music from Marlboro tour, 1983.

JAMES DAVID CHRISTIE (Chairman, Organ and Harpsichord Departments; Chamber Music) B.M., Oberlin Conservatory; M.M. *Cum Laude*, New England Conservatory; Artist Diploma, New England Conservatory; D.F.A. (H.C.) New England School of Law; member, Pi Kappa Lambda. Organ with David Boe, Marie-Claire Alain, Harald Vogel, Yuko Hayashi and Bernard Lagace; harpsichord with Doris Ornstein and Fenner Douglas. Winner: First Prize and Prize of the Audience in the 1979 International Organ Competition, Bruges, Belgium; First Prize in the 1976 Massachusetts Young Artist Competition; Organist with the Boston Symphony since 1978; soloist with the Boston Pops; Organist-in-Residence at M.I.T.; recitals, masterclasses and solo appearances with orchestras throughout the United States, Canada and Europe; recordings for Philips, Nonesuch, Margun, Northeastern and Tivantic.

PETER COKKINIAS (Clarinet) B.M., B.M.E., Hartt College of Music; M.M., Manhattan School of Music; D.M.A., College Conservatory of Music, University of Cincinnati. Clarinet studies with Robert Marcellus, Bernard Portnoy, and Herbert Blayman. Has performed with Boston Symphony Orchestra, Boston Pops, Boston Ballet, and Opera Company of Boston; recorded with Boston Symphony. Guest conductor of Boston Pops, Central Massachusetts District Music Festival. Numerous appearances as conductor, adjudicator, clinician and recitalist throughout New England. Currently Music Director of the Greater Marlborough Symphony Orchestra and Assistant Conductor of the Civic Symphony Orchestra of Boston. Former faculty, Tufts University.

BRUCE COPPOCK (Violoncello) B.M. *Cum Laude*, M.M., New England Conservatory. Studied with David Soyer and Laurence Lesser. Performances with the Boston Symphony, the Handel and Haydn Society, Boston Musica Viva, and Boston Pops. Recordings on Nonesuch, Delos, and Angel labels.

RICHARD CROSS (Voice) B.A., Cornell College. Voice studies with Ruth Pinkerton and Franz Hans Hasl. Worldwide performance experience including the opera companies of New York City, San Francisco, Stuttgart, Los Angeles, Detroit, Mexico City, Washington, Frankfurt, Hamburg, Berlin, Philadelphia, Budapest, Seattle, Vancouver, Montreal, Boston, Nuremburg, San Antonio, Santa Fe and Mainz. Festival performances at Glyndebourne, Cincinnati, Art Park and Wolf Trap. Soloist with the symphony orchestras of Philadelphia, Frankfurt, Pittsburgh, Madrid, Seattle, San Francisco, Oakland, Syracuse, Baltimore, Washington, Ottawa, Montreal, Cincinnati and Winnipeg. Recital performances in all of the continental United States; lieder recitals in Germany. United States television performances in *Amahl and the Night Visitors*, *Boris Godunov*, *Maria Golovin*, *Rigoletto* and *The Cunning Little Vixen*.

SAUNDRA D'AMATO (Oboe) B.A., M.M. Yale University. Oboe studies with Ronald Roseman, Bert Lucarelli. Orchestral experience with Springfield Symphony, Boston Philharmonic, Chamber Orchestra of New England, New Haven Symphony Orchestra, Connecticut Chamber Orchestra.

CHARLES J. C. DAVAL (Trumpet) B.A., San Jose State University; M.A., Northwestern University. Trumpet studies with Adolph Herseth, Vincent Chicowitz, Edward Haug. Former Assistant Principal/Third Trumpet, Boston Symphony Orchestra; Principal Trumpet, Boston Pops. Formerly Principal Trumpet, Seattle Symphony, Carmel Bach Festival, Evanston Bach Festival, Bach to Mozart Chamber Orchestra, San Jose State University Baroque Ensemble. Performances with Collage (Boston), Contemporary Chamber Players (Chicago), Chicago City Ballet, Cabrillo Music Festival, San Francisco Bach Festival, San Francisco Chamber Orchestra, San Francisco Symphony, San Francisco Opera. Member: Pi Kappa Lambda.

EDWARD DESOTO (Modern; Repertoire; Modern Partnering) Dance studies at the Juilliard School in New York City, Former Principal Dancer with the Jose Limon Company, North Carolina Dance Theater, Contemporary Dance System, New York City, touring the United States, Canada, Europe, and the Soviet Union. Dance studies with Jose Limon, Anna Sokolow, Anthony Tudor, Nannette Charisse and Lucas Hoving. Former faculty, Connecticut College, North Carolina School of the Arts and most of the ballet and modern dance schools in Montreal including Lea Grande Ballets Canadiens. Choreographer for Rhode Island College, Connecticut Dance Theater, Rondo Dance Theater and many dance ensembles in Boston. Semi-finalist in choreography for the Artists Foundation Fellowship, 1980.

PETER DIMURO (Body Fundamentals; Period-Jazz-Styles; Modern/Jazz Technique, Improvisation/Choreography) B.F.A. (Theater), Drake University; M.F.A. (Dance), Connecticut College. Dance teachers include Ruth Currier, Fred Benjamin, Sally Garfield, Betty Jones, Daniel Nagrin, Gerri Houlihan and Martha Myers. Directed as an actor by Morris Carnofsky, Peter Feldman (The Open Theater), and members of the Royal Shakespeare Co. Voice studies with Marion Hall, Alan Lehl, Larry Stickler. Toured nationally for the American Dance Festival. Performer/choreographer credits include The Yard, NYC; New Works Project of Texas; Colby Sawyer College; Drake University; the International Thespian Festival. As a soloist, performed in works by Ted Shawn and Anna Sokolow. Currently: performing with the Boston Dance Project (Founding Member); Board of Directors, Boston Dance Umbrella; Co-organizer, Moving Men. Freelance Actor, Dancer, Choreographer.

BEATRICE DOBELLE (Voice) Studied at Curtis Institute of Music, Hartt College, Manhattan School of Music, and Vienna Academy of Music. Sang with the N.Y. Scola Cantorum under Bernstein, Ormandy, Krips, and Scholte. Toured Italy with leading roles in *Aida*, *Il Trovatore*, and *Cavalliera Rusticana*. Guest appearances in Germany and Austria in opera, concert, and American musicals. Leading soprano with National Opera of Israel. Soloist with Hartford, Philadelphia, and New York Philharmonic Orchestras as well as leading roles at Tanglewood Festival. Appeared on television on NBC Opera Telephone Hour and Johnny Carson Show. On Broadway appeared in supporting roles in musicals with Carol Lawrence, Howard Keel, Hershel Bernardi, Chita Rivera, and others; directed by Morton DaCosta and Bob Fosse. Toured Europe in 1982 singing Rosalinda and Orlovsky in *Die Fledermaus*. Award and scholarship for Voice Science from University of Florida and Voice Foundation. Member NATS.

ANN FARQUHAR DOOLEY (Ballet; Labananalysis) B.D. *Cum Laude*, University of Leicester, England. Full advanced Ballet Diploma of the British Ballet Organization, Post-graduate studies at The Royal Academy of Dancing-Ballet in Education and Major Syllabus, The Sigurd Leeder School of Modern Dance, The Laban Art of Movement Studio, and the University of Iowa. Former faculty: University of Iowa, American Youth Association, Ludwigsburg, Germany, University of London, Goldsmiths College, and Ifield School, England. Member of the faculty of Walnut Hill School.

JOHN DOUGLAS (Vocal Coaching; Vocal Literature; Diction) B.M., Wittenberg University (Piano and Voice); M.M. Bowling Green State University (piano). Piano studies with Victor Rosenbaum, Jerome Rose, William Walters; diction studies with John Moriarty, Marguerite Meyerowitz; coaching with John Moriarty. Formerly Assistant Conductor of the Central City Opera Company, Coach for the Goldovsky Opera Institute, Director of the American Opera Theatre of Boston, German diction teacher and vocal coach with the American Institute of Musical Studies in Graz, Austria. Italian coach for Boston Camerata and Peter Sellar's *Julius Caesar*, chorusmaster for Boston Concert Opera. Accompanist with William Parker, William Lewis, Vladimir Popov, Victoria Livengood, Eunice Alberts, Lisz Bonenfant, and many others in concerts in the US and Europe. Accompanist for the annual Metropolitan Opera New England Regional Winner's Recital since 1983. New York debut in Carnegie Recital Hall in 1983. Master class accompanist for Sir Peter Pears, Carlisle Floyd and others. Has given Master Classes at Library of Congress, Universities of Michigan, Maryland, and others. Heard on National Public Radio (NPR) live from Kennedy Center in June 1986 in Liszt Centennial Celebration Gala, and in concerts from Smithsonian Institute. Numerous appearances on local television and radio. Article on Liszt's songs published in NATS Journal 1987. Head of the Musical Staff for the Opera Department of the Boston and New England Conservatories from 1983 to 1986.

STUART DUNKEL (Oboe) B.M., Boston University; M.M. Mannes College of Music; D.M.A. Juilliard. Positions with Opera Company of Boston, Boston Symphony Orchestra, Boston Pops, Hong Kong Philharmonic. Solo performances and appearances with New York Philharmonic, Mostly Mozart, Metropolitan Opera Orchestra, Detroit Symphony Orchestra, Naumberg Orchestra and others. Founder of the Tampa Bay Chamber Soloists and the Pro Arte Chamber Orchestra.

JUDSON EVANS (Chairperson, Liberal Arts; Communication; Literature) B.A., Wilkes College; M.A., Tufts University; Ph.D. (in progress), Tufts University; Poetry published in *Tufts Review*, *Omnibus*, *West Branch*. Former faculty member, Tufts University.

JOHN ROBERT FINNEY (Organ) B.M., Oberlin Conservatory; M.M., Boston Conservatory. Studies at North German Organ Academy and Academy for Italian Organ Music. Prize winner, International Organ Competition, Bruges, 1982; awarded Selby Houston Memorial Prize in Organ and Theory; semi-finalist, International Bach Competition, Toulouse, France, 1981. Organ studies with Esther Scudder, David S. Boe, Harald Vogel, Bernard Ligace, James David Christie. Solo performances throughout the United States and Europe. Performances with Chamber Society for Early Music, Handel/Haydn Society, Boston Symphony, Waverly Consort, Smithsonian Chamber Players. Presently Director of Music, Wellesley Hills Congregational Church.

EDNA GEARY (Music Education) B.M. (Voice), New England Conservatory of Music; M.Ed. (Music Therapy for Schools), Lesley College; Teachers Certificate in Orff-Schulwerk, Royal Conservatory, University of Toronto, Canada; Kodaly training with Elizabeth Szonye, Peter Erdei, Kati Farrai of the Liszt Academy, Hungary; Gifted and Talented, University of Connecticut. Additional graduate studies: New England Conservatory; University of Massachusetts, Amherst; Boston University; Orff Institute, Salzburg, Austria; International House for Musical Pedagogy, Germany; Priestland's House, England.

DAENA GIARDELLA (Acting; Movement) B.A., Boston State College; A.L.M., Harvard University, in conjunction with the American Repertory Theater. Trained with Jerzy Grotowski in Poland. Actress, director and dancer in theater, television, and radio. Co-authored and appeared in *Swan Soliloquy*, a one woman theater piece. Performed in *Duets from Within*, an improvisational play. Formerly, director, actor, playwright with Theater Workshop, Boston. More recent works include *Prince of Dolomites* (Loon & Heron Theater) and *Mother Country* (Word of Mouth Theater). Also formerly Drama Director, Roxbury High School/Harvard School program.

JACQUELINE GOURDIN (Piano) B.M., Boston Conservatory of Music, winner of the Whitney Medal for highest achievement; M.M., University of Lowell College of Music. Recipient of a French Government Fellowship for study in Paris at L'Ecole Normale de Musique. Piano studies with Georg Fier, Julius Gentil and Bela Nagy; master classes with Alfred Cortot. Extensive solo and chamber ensemble appearances in the United States and in Europe. Founding member of the Orion Chamber Ensemble.

WILLIAM GRASS (Flute; Chamber Music) B.M., *Cum Laude* (Special Attention to Chamber Music), M.M., New England Conservatory; other studies at Depauw University, Indiana State Teachers College, Arthur Jordan Conservatory, and Tanglewood. Studied flute with Fitzgerald, Tipton, Laurent, Pappoutsakis, and Chamber Music with Mazzeo, Gillet, and Cook. Principal Flute, Rhode Island Philharmonic; Springfield; Portland; Cambridge Festival; Opera Company of Boston; and Schubert Theatre Orchestras. Member of the Pro Art Woodwind Quintet, Four Arts Trio, and numerous solo, chamber, and choral performances. Performances with Metropolitan Opera, D'Oyly Carte Opera, Joffrey Ballet, American Ballet Theatre, Royal Ballet, and Handel/Haydn Society. Extra player with Boston Symphony and Boston Pops. Currently with Boston Ballet, Boston Pops Esplanade. Principal Flute with Worcester Symphony. Former Faculty, New England Conservatory; Smith College; Pine Manor; Dana Hall; Milton Academy; Boston University Tanglewood Institute; University of Lowell; Wheaton College; and Chamber Music Kinhaven Music Camp. President, James Pappoutsakis Memorial Fund and Former Chairman and Member, Boston Ballet Orchestra Committee. Received the Maharishi Award and listed in the *International Who's Who in Music*. Member and participant in the National Flute Association.

ROBERT GUTHRIE (Visiting Artist Faculty, Guitar) North Carolina School of the Arts. Guitar studies with Andres Segovia, Jesus Silva, Alirio Diaz, Jose Tomas. Faculty Artist, Eastern Music Festival and Aspen Music Festival; over 600 performances and master classes throughout the United States; formerly Chairman, Guitar Department, Southern Methodist University; founder Robert Guthrie Masterclass, Elm Pointe, Michigan; member of the faculty, Yale University.

NOTBURGA HEINZEL-CONNOLLY (German) Graduate of the Bundeslehrer-bildungsanstalt, Graz, Austria. Former instructor in English, German, and general curriculum in Hauptschulen of the Province of Styria, Austria.

THOMAS F. HILL (Chamber Music Coordinator; Clarinet) B.M. and M.M., with Honors, New England Conservatory. Studies at the Cleveland Institute of Music. Clarinet with Peter Hadcock and Robert Marcellus. Formerly clarinetist of The Aeolian Chamber Players. Major appearances in 36 states, Canada, Mexico and Western Europe. Recordings, television and radio throughout the USA. Master classes at over a dozen universities and conservatories on both coasts. Principal Clarinet, Long Beach Symphony Orchestra (California); Handel-Haydn Society of Boston. Clarinetist, Boston Conservatory Chamber Players.

ROBERT HONEYSUCKER (Voice) B.M., Tougaloo College; M.M., Miami University; additional studies at Boston University. Voice studies with Donna Roll, Mary Davenport, Barbara Stevenson, Mac Morgan, Thomas Holt, George Barron, and Ariel Lovelace. Performances with New England Chamber Opera Group, Opera New England, Artists International Opera Company, Opera Company of Boston, Boston Lyric Opera. Recent performances in the critically acclaimed production of Handel's *Orlando*, directed by Peter Sellars. Former faculty, Tougaloo College, Boston University, Community Music Center of Boston. Member, Phi Mu Alpha Sinfonia.

LAWRENCE D. ISAACSON (Trombone) B.M., Northwestern University. Additional studies with Ronald Jacobs, Frank Crisafulli, Dave Langlitz, Ron Barron, Glenn Dodson, Ed Herman. Former faculty Boston University, Mannes School of Music, Tanglewood. Former member Empire Brass Quintet, San Francisco Symphony. Performances with Chicago Symphony.

JAMES JOHNSTON (Choral Literature) B.M., M.M., D.M.A. (in progress), Boston University; taught in New Hampshire Public Schools (1971-1975); Conductor, Nashua Choral Society (1974-present); Minister of Music, 1st Church Congregational, Nashua, NH. Additional studies, Trinity College, London.

CLAIRE W. KANTER (Music Education) B.A., Psychology and Education, Wheaton College; Music Specialist for special needs children and consultant in mainstreaming, Newton Public Schools. Clinician, MMEA; MENC; Barnstable Public Schools; Needham Public Schools; EDCO. Represented state of Massachusetts and performed in Kennedy Center in Washington, DC, for Very Special Arts Festival sponsored by National Committee on Arts for Handicapped (1979). USA representative in TV pilot program on the "Education of Developmentally Disabled Throughout the World" (1979). Invited by Exceptional Parents Magazine to contribute an article about the "Use of Musical Production for Integration of Handicapped and Non-handicapped Children" at the elementary and secondary school levels (1983). Recipient of 1983 Distinguished Citizen Award, Massachusetts Association for Retarded Citizens.

NEAL KATZ (Alexander Technique) Trained at Harvard in psychology. Certified in London to teach Alexander Technique after three years training. Workshops in both Europe and the U.S. Master classes at Brandeis and Boston Universities. Currently Director of the Alexander Institute, an internationally certified and approved training for Alexander teaching.

DAVID KENT (Dramatic Literature; English) B.A., Bowdoin College; M.F.A., (Theater/Playwriting) Brandeis University. Presently, Literary Manager, Dramaturg at the Merrimack Repertory Theater, Lowell; Independent Producer and Writer for Folio Productions, Boston and Stage One, Dublin. Playwright, produced for the stage in New York, Boston, and Portland. Screenwriter for Metro-Goldwyn Mayer, United Artists, WCVB-TV, USA Cable Network. Published free-lance and academic articles in national and regional periodicals. On-going Institute Faculty, Tufts University.

JUNG-JA KIM (Piano; Chamber Music) Diploma, Post-Graduate Diploma, the Juilliard School. Piano with Jinwoo Chung, Kyunsun Choi, Irwin Freundlich, Ilona Kabos. Chamber music with Walter Trampler and Felix Galimir. Carnegie Hall debut in 1965, with subsequent recitals in France, Switzerland, Korea, England, Holland, Norway, and Germany. Concerto appearances with Baltimore Symphony, St. Louis Chamber Symphony, Frysk Orchestra (Holland), Spokane Symphony, Reston Symphony, and the New York Philharmonic.

BRUCE KOLB (Voice) B.M., M.M., D.M.A., Louisiana State University. Additional study in Aspen, Zuoz (Switzerland), Rilling Summer Festival. Teachers include Dallas Draper, William Brown, Ralph Roberts, Marion Hall, Oren Brown. Extensive concert appearances in New York and New England.

ALLEN C. LANNOM (Coordinator of Choral Activities; Conductor, Chorale) B.A., Occidental College, M.A., Boston University. Former faculty, School of Music, Chorale 1952-present. Summer faculty University of Illinois, University of Michigan, University of Southern California. Workshops in choral music and in vocal techniques in many locations. Past President, American Choral Director Association, Eastern Division.

ALFRED E. LEE (Piano; Ear Training; Piano Literature; Harpsichord) B.M., *Summa Cum Laude*, New England Conservatory; M.M., Yale University School of Music. Piano with Lucille Managhan and Ellsworth Grumman; ensemble with Joseph Fuchs; harpsichord with Ralph Kirkpatrick; further studies with Paul Sander in Munich; solfège with Gaston Dufresne. Extensive solo and ensemble performances in the United States and Europe. Member of Pi Kappa Lambda, National Honorary Music Society. Recent appearances as solo pianist with Buffalo Philharmonic Orchestra, Reading Symphony Orchestra.

LILLIAN LEE (Voice; Vocal Literature) B.M., *Cum Laude*, New England Conservatory; M.M., Boston Conservatory of Music. Studied voice with Marie Sundelius and opera with Boris Goldovsky; post-graduate vocal training with Olga Averino. Professional appearances include Actors Theater Summer Playhouse, New England Opera Theater, Boston Opera Guild, and Boston Lyric Theater, Kukachyn Opera and Music Productions, Actors Workshop Repertory Company. Extensive duo concert tours with brother, Alfred Lee. Member, Pi Kappa Lambda; National Honorary Music Society; Sigma Alpha Iota; NATS.

RAY LEGHART (Production Manager; Stagecraft) Extensive technical background in regional theater, including Arena State, Pittsburgh Public Theater and the Hartman Theater, as well as Off Broadway. Artistic Director for Pittsburgh Lab Theater. Resident designer for The Philadelphia Company. Theater Functions instructor at Philadelphia College of Performing Arts.

ROBERT LEIBACHER (Speech; Acting; Introduction to the Theater) B.A., Pennsylvania State University; B.A., Northwestern University; graduate studies, Tufts University. Professional acting and directing experience in numerous Off Broadway productions. Author of several plays produced on the summer theater circuit. Former faculty, Emerson College. Former Artistic Director, Orleans Arena Theater. Member, NETC.

THOMAS LEONARD (Music Education) B.M.E., Keene State College; M.M.E., Boston University; Certificate, Boston School of Electronic Music. Coordinator of Art and Music, Warren Junior High School, Newton. Director of Marching Band, Newton High School. Frequent clinician and adjudicator in percussion for MMEA; Guest Conductor, New England Music Camp. Since 1979, Director of Bands and instructor of music at Newton North High School.

EVERETT LONGSTRETH (Jazz Ensemble; Jazz Arranging) B.M., Berklee School of Music. Vast performing and arranging experience including Woody Herman, Buddy Morrow, Warren Covington, Sam Donahue Orchestras; Ed Sullivan, Tennessee Ernie Ford, Johnny Carson, Mike Douglas television shows; Bob Hope, Steve Lawrence and Edie Gorme, Vicki Carr, Tony Bennett, Wayne Newton, Sergio Franchi, Mitzi Gaynor, Sandler and Young Shows. Member and adjudicator, NAJE. Former faculty, Berklee School of Music.

HARRIET LUNDBERG (Piano; Keyboard; Piano Lab) B.M.E., Indiana University; M.M., Boston Conservatory; Ph.D. candidate, University of Connecticut (Music Theory). Piano with Bronja Foster, Maria Bono, and Leonard Seeber. Theory and composition with Hugo Norden and Jane Brockman. Member of the piano ensemble team Courdin and Lundberg with performances in the New England area. Performances of original compositions in the Boston area, second place winner of Delta Omicron Triennial Composition 1978, member of the International League of Women Composers.

PATRICIA MCCARTY (Viola) B.M., *Magna Cum Laude*; M.M., University of Michigan. Viola with Francis Bundra and Joshua Missal. Chamber music with Francis Bundra, Eugene Bossart, Burton Fine, Joseph Silverstein, Madeleine Foley, Eugene Lahner, Alexander Schneider. Silver Medal and Prix Radiophonique, Geneva International Competition; Third Prize, Washington, D.C. International String Competition; First Prize, Augusta International String Competition; Third Prize, Primrose

Viola Competition; Winner, Civic Orchestra of Chicago soloist audition. Master classes taught at Eastman, University of Michigan, Wichita State, National Orchestral Association of New York, Tanglewood, National Music Camp (Interlochen). Soloist with numerous symphony orchestras around the United States including the Boston Pops, the Handel-Haydn Society, Chicago Civic Orchestra and the Houston Symphony. Numerous recitals throughout the United States and Europe. Presently Assistant Principal Violist, Boston Symphony Orchestra.

BARBARA H. MCCLOSKEY (Voice) B.A., Vassar College; post-graduate study in New York and at the Mozarteum. Assistant Staff Voice Therapist at Massachusetts Eye and Ear Infirmary. Numerous recital and oratorio performances as well as appearances on Broadway and in summer stock. Former faculty, Boston University Arts Center, Bradford College. Faculty, University of Lowell. Member, NATS; patroness, Sigma Alpha Iota; listed in *Who's Who in American Women*. Member, Massachusetts Council on the Arts and Humanities.

DAVID BLAIR MCCLOSKEY (Voice; Voice Therapy) B.M., New England Conservatory; further study in Germany and Italy. Performances in major cities in the United States, Europe, and Africa. Solo appearances with the Boston Symphony, New York Philharmonic, Indianapolis Symphony, Minneapolis Symphony, and others. Voice Therapy study with Dr. Irl Blaisdell; former consultant to New York State University of Medicine. Presentation of a paper on Voice and Voice Therapy at the Acedmy of Music, Vienna (1964). Former faculty, Simmons College, Vassar College, Bradford Junior College, New England Conservatory, Syracuse and Boston Universities. Currently Staff Voice Therapist at Massachusetts Eye and Ear Infirmary.

STEVE MCCONNELL (Acting; Directing; Shakespeare) B.A., Allegheny College; M.F.A.(Acting), Brandeis; other studies at the University of Birmingham, England and Rutgers University. Researcher and instructor in Economics at Rutgers University (1974-77). Artist-in-Residence at Brandeis University (1980). Co-author of two books on health economics. Professional work as actor and director in England and the United States.

JOHN MENKIS (Horn) B.M., Ithaca College. Assistant Principal Horn, Boston Symphony and Boston Pops Orchestras.

ELSBETH MEUTH (Eurhythmics/Percussion, Musical Styles) Staatsexamen and Diploma in Eurhythmics from Staatliche Hochschule fur Musik, Westfalen-Lippe and Staatliche Hochschule fur Musik, Rheinland; studies in dance at Deutsche Sporthochschule, Koln; studies with Lisa Parker at Longy School of Music. Currently Director of Music program, Chapter 636, in the Boston Public Schools in collaboration with the Community Music Center of Boston. Has taught at New England Conservatory, Longy School of Music, and Belmont Music School.

JOHN MORIARTY (Chairman; Opera Department; Diction) B.M., *Magna Cum Laude*, New England Conservatory; graduate studies, Brandeis University. Recipient of the Chadwick Medal and the Frank Huntington Beebe Award for European Study; Artistic Director, Central City Opera; Lake George Opera Festival, Opera Society of Washington, Opera Theater of St. Louis, Oklahoma City Opera, and on Cambridge Records. Formerly Artistic Administrator of the Santa Fe Opera and the Opera Society of Washington. Administrator of Apprentice Artist Programs at Santa Fe, Central City, Lake George, and Wolf Trap. Author of *Diction*, E.C. Schirmer, Inc., Boston. Former faculty, New England Conservatory. Soloist with Boston Pops, Radio Eireann Orchestra. Recital appearances in New York, Naples, Rome, and Paris.

KATHERINE MURDOCK (Viola; Chamber Music) Attended Oberlin College Conservatory, Yale University. B.M., Boston University. Viola studies with Joseph Silverstein, Karen Tuttle, William Primrose. Artist-in-Residence, University of Minnesota, MacPhail Center for the Arts, 1977-79; former member, Sonos Chamber Ensemble. Recitals and chamber music appearances throughout the U.S., Europe, and Canada. Participated for three years at Marlboro Festival; tours with Music From Marlboro, Brandenburg Ensemble, and Beacon Chamber Soloists. Recordings for Columbia, CRI, Delos and Northeastern Records. Currently a member of Boston Musica Viva and Boston Chamber Music Society.

CLYDE NANTAIS (Ballet; Repertoire) B.F.A., Boston Conservatory. Studies with E. Virginia Williams, David Shields, Merce Cunningham, Ruth Ambrose, Robert Gilman and others. Extensive training in ballet, modern, jazz, character and musical comedy. Performed with Boston Ballet, Berkshire Ballet, Opera Company of Boston, Boston Dance Theater and Festival Ballet of Rhode Island. Former faculty, MIT; Boston University; Boston School of Ballet.

CAROL NICOLUCCI (Music Education) B.M., M.M.E., Boston University; further studies at Berklee College of Music and Boston University School of Public Communication. Formerly, music specialist in Waltham Public Schools, instructor of music education at Wheelock College, music education/media coordinator for Summer Creative Arts (Newton Public Schools) and teacher/coordinator for Boston Symphony's *Days in the Arts at Tanglewood* related arts program. Served on executive board of MMEA Northeast District and as clinician in music education and instructional media for many area colleges, school systems, and conferences. Currently, Music Specialist in Newton (MA) Public Schools; Consultant for music education, Brandeis University School of Education; Adjunct Clinical Instructor, Boston University School for the Arts; Member, Newton Public Schools Theater Curriculum Council; Society of Audio Consultants; MMEA; New England Theater Council; Sigma Alpha Iota; Pi Kappa Lambda.

SANDRA NICOLUCCI (Music Education) B.M., *Magna Cum Laude*; M.M., Boston University School of Fine and Applied Arts; Ed.D., Boston University School of Education; other studies at Berklee College. Former music specialist, Newton Public Schools, and instructor in the Division of Continuing Education at the University of Lowell. Presently music specialist and Coordinator of Performing Arts in Brookline Public Schools and Adjunct Clinical Instructor at Boston University. Served on executive board of MMEA and on several conference planning committees for state and regions. Consultant in publication of *Listening: A Programmed Approach to Music* for American Book Co. Frequent member of curriculum committees and clinician for conventions, festivals, colleges and public school systems. Author of articles on Music Education for national journals and composer of music for children. Member, Sigma Alpha Iota and Pi Kappa Lambda. Listed in *Outstanding Young Women of America* (1978) and *International Who's Who in Education* (1979).

ANDREA OLMSTEAD (Chairperson, Music History and Literature) B.M. (Music History), Hartt College of Music; M.A. (Musicology), New York University; further studies at The Juilliard School and the City University of New York. Author of *Roger Sessions and His Music* (UMI Research Press, 1985) and *Conversations with Roger Sessions* (Northeastern University Press, 1987), as well as numerous articles, reviews, monographs, and program notes (*Musical Quarterly*, *High Fidelity*/*Musical America*, *Tempo*, *Perspectives of New Music*, *The Rome Daily American*, *The New Grove Dictionary of American Music*, *Contact*, the ISCM, and National Public Radio). Recipient Phi Mu Alpha Sinfonia Foundation Research Grant in American Music (1980) and National Arts Associate of Sigma Alpha Iota (1986). Former faculty, Aspen Music School (1972-80) and The Juilliard School (1972-80).

JAMES ORLEANS (Contrabass) B.M., *Magna Cum Laude*, Boston Conservatory. Member, Boston Symphony and Boston Pops Orchestras.

CAROLE ANN PASTORE (Ballet; Pedagogy) B.F.A., *Cum Laude*, Boston Conservatory; recipient of Alumni medal of honor. Studied at Pittsfield Community Music School, Jacob's Pillow Festival of Dance (awarded Dance Magazine Scholarship), Ballet Russe School, National Ballet of Canada. Performed with Boston Dance Theater, Boston Civic Ballet, New England Opera Company, Brandeis University Music Department production of *L'Histoire du Soldat*. Former teaching at Cambridge Lower School, MIT, Newton Creative Arts Center; founder-director North End Dance Program; guest teacher, Italian bilingual program Boston Public Schools; acting director-teacher, summer program at Mid-Cape Ballet Academy; guest teacher, Tatiana Babushkina School of Ballet.

BRADLEY PENNINGTON (Vocal Coaching; Opera History) B.M. (piano), Murray State University; B.M. (voice), Boston Conservatory; M.M., Indiana University; doctoral studies at Indiana University with Karen Shaw; Boston University with Bella Bozormeny-Nagy and Lenore Engdahl. Operatic drama coaching with Martha Lipton. Vocal study with Iride Pilla. Musical coach for Concert Opera Orchestra. Musical assistant to Mario Berolino of the Metropolitan Opera. Professional opera coach and recital accompanist in the Boston area. Former faculty member, Cumberland College and Indiana University; recipient of Gramma Fisher Fellowship for study in Graz, Austria. Member, Phi Mu Alpha Sinfonia; Pi Kappa Lambda; NATS.

ROBERT PETTIPAW (Trumpet; Chamber Music) B.M.E., Boston University; M.M., New England Conservatory. Performances with Boston Symphony, Boston Pops, Boston Ballet, and Handel & Haydn Society. Founder, Cambridge Brass Quintet; Cantabrigia Brass Quintet. Recording with Crystal Records. Former faculty, Brown University; MIT; University of Lowell. Former first trumpet, Portland (ME) Symphony.

HERBERT J. PHILPOTT (Music Education) B.M., M.M. Boston University. Formerly instructor of Instrumental Music in Winchester Public Schools; Director of Bands, Brookline Public Schools; Band Director, Northeastern University; Director of Music Education, Waltham Public Schools; currently Director of Music and Drama, Concord Carlisle Public Schools. Past President, Massachusetts Music Educators Association; frequent guest conductor, adjudicator and clinician.

ELISABETH PHINNEY (Voice) Studies in Stuttgart with Johanna Egli; New York with Mia Balzer; Boston with Clara Shear; coaching with John Moriarty. Soloist with Boston Pops Orchestra, Detroit Symphony, and many choral societies. Concerts and recitals in the United States and Europe. Major roles in *La Boheme*, *La Nozze di Figaro*, *Così fan tutte*, *Don Giovanni*, *La Clemenza di Tito*, *The Crucible*, and *La Vida Breve*. Appearances with Associate Artist Opera, Opera Company of Boston, Monadnock Festival.

IRIDE PILLA (Voice; Voice Pedagogy) Diploma in Voice with high honors; B.M. *Magna Cum Laude*; D.M. Honoris Causa, Boston Conservatory. Voice with Ester Ferrabini-Jacchia, with further study and operatic coaching in Milan with Romeo Boscacci and Francesco Bucchi. Extensive operatic appearances in Europe with roles in *Aida*, *Andrea Chenier*, *La Boheme*, *Carmen*, *Parbola de Eid* (world premier), *La Traviata*, *Cavalleria Rusticana*, *Madame Butterfly*, *Il Trovatore*, *I Pagliacci*, and others. Numerous engagements in the United States with the New York, Hippodrome, Columbia, Cosmopolitan, Repertoire, and Boston-New England Grand-Opera Companies. Dramatic director of numerous opera workshops.

HENRI PORTNOI (String Bass) Curtis Institute of Music. Retired member, Boston Symphony Orchestra.

ATTILIO POTO (Clarinet; Conducting) Studied clarinet with Tito Allega, John Rossi, Augusto Vannini, and Emil Arcieri. Studied conducting with Leon Barzin and Serge Koussevitsky. Graduate of the National Orchestral Association of New York. Formerly, solo clarinetist with the Metropolitan Opera Co. (1939-40), member of the Boston Symphony Orchestra (1948-50); Former Conductor, Massachusetts State Symphony Orchestra (1940-42); Army Air Forces Sinfonietta on Brazilian tour (1942-45); Boston Conservatory Orchestra and Symphonic Band (1950-54); Harvard-Radcliffe Orchestra (1954-59); Concord Orchestra (1959-69). Frequent conductor of All-State Orchestras and Bands in New Hampshire, Massachusetts and Rhode Island.

WHITNEY R. POWERS (Kinesiology; Anatomy) B.S., Springfield College; B.S., University of Connecticut; M.S., State University of Iowa; Ph.D., Queens University. Former faculty, University of Connecticut and University of Florida; currently Professor of Health Science and Anatomy at Boston University. Numerous publications in medical and physiological journals. Recipient of the National Science Foundation Faculty Fellowship (1967-68). International Medical Education Consultant.

ARTHUR PRESS (Percussion; Percussion Ensemble) Diploma, Juilliard School of Music. Solo percussionist with the Little Orchestra Society of New York and Radio City Music Hall Orchestra (1950-56). Solo snare drum and Assistant Tympanist with the Boston Symphony Orchestra; Principal tympanist with the Boston Pops. Solo recordings, "Classical Percussion;" Bartok "Music for Two Pianos and Percussion." Author, *Mallet Repair*. Columnist in *Modern Percussionist*.

CYNTHIA PRICE-GLYNN (Harp) B.A., Visual Arts, Pomona College; B.M., University of Kansas; M.M., New England Conservatory) Harp studies with Geraldine Wright, Margaret Ling, Bernard Zighera. Performances with Opera Company of Boston, Boston Symphony, Boston Pops, as well as major theater performances in Boston (*Cage aux Folles*, *Peter Pan*, *Camelot*). Performances for Royal Ballet, American Ballet Theater, New York City Ballet. Currently Principal Harpist with Boston Ballet.

KENNETH RADNOFSKY (Saxophone; Bass Clarinet) B.M., *Cum Laude*, University of Houston; M.M. with honors, New England Conservatory. Study with Joseph Allard and Jeffrey Lerner. Recipient, Fulbright Fellowship. Performances with Boston Symphony Orchestra, Philadelphia Orchestra, Santa Fe Opera, Opera Company of Boston. Soloist in premiere of David Amram's *Saxophone Concerto*.

CLAIRE RAMONA (Spanish Dance) BFA, The Boston Conservatory. Soloist with Ramon de los Reyes Spanish Dance Company. Choreography for Boston Ballet Ensemble II.

RAMON de los REYES (Spanish Dance) Studied with Antonio Martin and Estampio. Lead dancer with Ximenez-Vargas Ballet Espanol for 11 years. Danced with Piau-Lopez. Television appearances

on the Merv Griffin and Johnny Carson Shows. Performer and teacher at Jacob's Pillow Festival. Performances with Rhode Island Festival of Art; Harper Theater Dance Festival, Chicago; Shakespeare in Central Park; and Bellas Artes, Mexico.

CHESTER ROBERTS (Tuba; Euphonium; Pedagogy; Music Education; Ensembles) B.M., Cleveland Institute of Music; further studies at Boston University and New England Conservatory. Former Principal Tuba, Pittsburgh Symphony Orchestra (1946-50); the Cleveland Orchestra (1950-67); and Chautauqua Symphony (1951-71). Former faculty, Oberlin College Conservatory and West Reserve University. Co-founder and tuba soloist of the Cleveland Brass Quintet. Author and Editor of music materials. Vocal soloist in church, oratorio and concert music

RUTH ROMBERG (Voice) B.F.A., University of Nebraska; M.M., New England Conservatory. Voice with Mark Pearson, Eleanor Steber, Phyllis Curtin, Jan de Gaetani. Coaching with Allen Rogers, John Wustman. Massachusetts state winner and New England district finalist in Young Artists Competition (1971). Recitals in Italy, Russia, Japan, U.S.A. Extensive solo appearances with orchestras, choral societies, opera, oratorio, musical theater, recordings, radio, television. Performed with Bernstein, Leinsdorf, Ozawa, Poulenc, Munch, Shaw, Copland, Monteux. Member, Kappa Lambda Mu National Honorary Music Society; NATS; Sigma Alpha Iota.

SUE RONSON (Jazz; Tap; Choreography for Music Theater) Ballet with Celli, Fokine, Eglevsky, Schvetsov, DeMille; Jazz with Matt Mattox, Luigi, Frank Wagner, Peter Gennaro; Tap with Gower Champion, Roy Dodge. Has studied improvisational dance, Spanish, Black-Afro-Cuban Jazz. Performed with Josh White, Larry Adler, Burl Ives, Paul Draper. Broadway shows include *Rodeo*, *Oklahoma*, *Annie Get Your Gun*, and *Follow the Girls*. Extensive teaching in the Boston area.

SUE ROSE (Dance Composition; Modern Pedagogy) B.F.A., M.F.A., California Institute for the Arts. Study with Bella Lewitzky, Donald McKayle, Mia Slavenska, Karen Williamson. Artistic Director and co-founder, Danceworks. Recipient, Artist Foundation Choreographic Fellowship (1977). Guest Choreographer, University of Michigan. Invited teacher, Lyon, France; Centre Internationale de Danse in Paris.

IRISK. ROTMAN (Speech; Voice Therapy) B.S., M.Ed., Boston University in Speech Pathology; Licensed and ASHA Certified Speech Pathologist, Certified McClosky Voice Therapist, Boston Conservatory. Studied singing with David Blair McClosky, Adele Babcock, and Wilma Thompson. Was an apprentice in summer stock, a member of the singing ensemble of the Pittsburgh Light Opera Co.; presently singing with the choir at Temple Beth Elohim, Wellesley, MA. Currently a voice therapist in private practice and consultant in speech and voice at the Speech Improvement Company, Inc., Brookline, MA, working in the areas of voice therapy, voice improvement and pronunciation/articulation skills for non-native speakers.

CHRISTOPHER ROZÉ (Chairman, Composition; Harmony; Ear Training; Chamber Music) B.M., Manhattan School of Music; M.M., Juilliard School of Music. Composition with Charles Wourinen, Ursula Mamlok and Vincent Persichetti. Piano with Milton Aronoff and Elena Wolkonsky. BMI award (1975). Finalist in the New England League-ISCM Chamber Music Composition Contest (1983, 1984). Twice a recipient of the National Endowment of the Humanities Summer Seminar Stipend for research at the Schoenberg Institute with Leonard Stein (1983) and at Yale University with Allen Forte (1986).

ANAMARIE SARAZIN (Ballet) Attended Boston Conservatory. Former member, American Festival Ballet; Member, Boston Ballet for 20 years as Principal. Performed major roles from classic to modern, including *Giselle*, *Coppelia*, *Swan Lake*, *Serenade*, *Tarantella*, *Symphony in C*, *Fall River Legend*, *the Duel*, *Medea*. Has performed with Rudolf Nureyev, Edward Villella, Margot Fonteyn. In 1980, toured China, Israel, France and Italy with Boston Ballet. Guest performances in Palermo, Italy; Dallas Symphony Ballet; Rhode Island Festival Ballet; Wisconsin Ballet. Soloist with Chicago Lyric Opera. Guest with Paul Taylor Dance Company. Has taught at Harvard Summer Dance, Boston School of Ballet, North Atlantic Ballet Company, MJT Dance Company in Windover.

MARY SAUNDERS (Chairperson, Voice Department) B.M., M.M., Boston Conservatory. Studied with David Blair McClosky, Iride Pilla, Grace Hunter and Donna Roll. Soloist with the Salem Philharmonic, Sinfonia by the Sea, Cecilia Society, the Mendelssohn Club of Albany, and with many choral societies. Recitalist in the New England area. Recorded with the Scarborough Chamber Players on the Centaur label.

CECELIA SCHIEVE (Improvisation; Assistant Director, Opera) B.M., M.M., Boston Conservatory; other studies at Marywood College, Canisius College, and the State University of New York at Fredonia. Performances of roles with Chautauqua Institute, Artpark, and with the Boston Concert Opera Orchestra. Other performances in Buffalo, Erie, Pittsburgh and Syracuse.

CHESTER SCHMITZ (Tuba) Tuba studies at University of Iowa with William Gower. Winner, Minneapolis Symphony Young Artists Competition. Former member, United States Army Band. Principal Tubaist, Boston Symphony Orchestra since 1966.

ALFRED SCHNEIDER (Violin) Graduate of Eastman School of Music. Violin studies with Jacques Gordon and Andre de Ribaupiere. Chamber music with Luigi Silfa. Member, Gabrielli String Quartet which performs extensively in the New England area. Conducted the Framingham Symphony for several seasons and initiated their public performances. Solo appearances with Boston Pops Orchestra and the Esplanade Orchestra, as well as in solo recital.

MARCUS SCHULKIND (Modern Dance) Has performed with Lar Lubovich, Martha Graham, Bat Sheva Dance Company of Israel, Norman Walker, Pearl Lang, and Kathryn Posin. He has received numerous commissions for his work, including choreography for Elisa Monte and David Brown, Princeton Ballet, and National Ballet of Egypt. He has received choreographic grants from the New York Council on the Arts, Connecticut Commission on the Arts, and the National Endowment for the Arts.

DANNY SLOAN (Jazz) Dance studies with Syvilla Forte, Margaret Black, Billy Wilson, Takako Asakawa, Sam Kurkjian, and at the Joffrey School and Pennsylvania Ballet School. Performances with Talley Beatty Dance Company, the Merry-Go-Rounders, Dance Company of Afro-American Artists, the Shamus Murphy Dance Company, as well as performances in opera, stock and television. Choreography for many outstanding dance companies and colleges. Honors include Mass Council on the Arts and Humanities Merit Award, Best of Boston Award, Artists Foundation Choreographic Fellowship 1976 and 1979. Artistic Director, Danny Sloan Dance Company. Teaching with Boston Ballet.

STEPHEN PHILIP SORKIN (Acting) B.S., State University of New York, Oneonta; M.A., Indiana University; M.F.A., Brandeis University. Has worked as a professional actor for the past eighteen years and has taught acting and theater arts for the past sixteen years at such colleges and universities as Indiana University; Loyola University of Chicago; University of Dar es Salaam, Tanzania, East Africa; and Emerson College. Served as Artistic Director of the Summit Theater of Boston, winning critical acclaim for the direction of *Sizwe Bansi is Dead* by Athol Fugard. Currently a marketing manager at The Huntington Theater Co.

ROBERT STALLMAN (Flute) B.M., M.M., New England Conservatory. Flute studies with James Pappoutsakis, Jean-Pierre Rampal, Alain Marion and Gaston Crunelle. Solo appearances at Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, American Concert Hall in New York; Symphony Hall and Jordan Hall in Boston. Duo recital with Jean-Pierre Rampal, Carnegie Hall. Soloist with Mostly Mozart Festival, Netherlands Chamber Orchestra, Chamber Soloists of Philadelphia. Performances with Chamber Music Society of Lincoln Center and Speculum Musicae. Festival appearances at Marblehead Summer Music Festival, Lincoln Center's Mostly Mozart and Basically Bach, Tanglewood, and Dubrovnik. Master Classes in New York, Boston, Mexico, Canada and Europe.

KEN STANTON (Musical Theater; Music Fundamentals) B.M., M.M., Boston Conservatory; further study in Jazz and Orchestration at Berklee College of Music. Composer-member of BMI Musical Theater Workshop. Arranger-pianist for nationally known entertainers, musicals and revues. Music Editor, American Film Institute, Hollywood. Transcriber for major recording companies. Author, *Jazz Theory*; Editor, *The Trichordon*.

JEFFREY STEVENS (Opera; Vocal Coaching) B.M., St. Joseph College; M.M., Boston University. Recipient of two Tanglewood Fellowships. Pianist, Wolf Trap Opera Company. Concert appearances in New York, Chicago, Atlanta and Great Britain, and on National Public Radio.

MARIE STULTZ (Music Education; Choral Techniques) A.A., Iola Junior College; B.Mus.Ed., M.M., Southern Methodist University; additional graduate study, Boston University. Voice study with Catherine Akos; conducting with Carlton Young, Lloyd Fouch and Allen Lannom; composition with Robert Sirota, Anthony Milner and John Heiss. Founder and Artistic Director, The Treble Chorus of New England. Formerly vocal/choral teacher at Brook School, Philips Academy, Burlington and Wil-

mington Public Schools. Member, Royal Academy of Church Music, American Boy Choir Federation, Women Composers of America, ACDA, Mu Phi Epsilon, AGO, NATS.

MELINDA SULLIVAN (Modern Dance; Body Fundamentals) B.F.A., Boston Conservatory. Performed in New York, Washington D.C., and extensively in Boston. A present member of Beth Soll and Company. Performed at Jacob's Pillow in the Summer of 1984, as Artist in Residence.

VALERIE SUTTON (Guest Faculty, Sutton Dance Writing) Inventor of Sutton Movement Writing, which includes Sutton Dance Writing. Founded the Center for Sutton Movement Writing at The Boston Conservatory in 1976, which continues under her direction. Ms. Sutton lives in California during the school year, but teaches special seminars on her system at the Conservatory.

RONALD THOMAS (Violoncello; Chamber Music) Attended New England Conservatory and the Curtis Institute. Studies with David Soyer, Leslie Parnas, and Lorne Munroe. Solo performances with the Philadelphia Orchestra, St. Louis Symphony, Hartford Symphony, and Seattle Symphony. Chamber music concerts with Lincoln Center Chamber Music Society and the Spoleto Festival of Two Worlds and extensive tours with both piano and string trios.

JANET TOWER (Voice Therapy) B.M., Boston Conservatory; M.Ed., University of Massachusetts, Boston; Certified McClosky Voice Therapist; studies at The Longy School of Music and Worcester State College (Speech Pathology). Studied voice with David Blair McClosky, Donna Roll and Louise Cash. Voice therapist at the Massachusetts Eye and Ear Infirmary Voice Therapy Clinic. Former music teacher and choral director in public schools, and on the voice faculty of Middlesex School in Concord, MA. A recitalist in the greater Boston area, has also performed as a soloist with the Concord Chorus and the Chatham Chorale. Has conducted clinics in voice therapy for the Massachusetts Music Educators Association. Currently a private voice teacher, has a private practice in voice therapy and is Executive Director of the McClosky Institute of Voice Therapy.

YASUKO TOKUNAGA (Modern; Choreography; Repertoire) B.F.A., Juilliard School. Studies with Anthony Tudor, Jose Limon, Martha Graham. Has performed with Ballet West, Juilliard Dance Ensemble, and the companies of Kei Takai, Mariko Sanjo and Saeko Ichinohe; has worked with and performed in the works of Anthony Tudor, Jose Limon, Anna Sokolow, Paul Taylor, Helen McGeehee, Bertram Ross, and Kei Takei. Former faculty Primus-Borde School and Dr. Glory's Children's Theater. Co-Artistic Director of Tokunaga Dance Company of New York.

VYACHESLAV URITSKY (Violin) Studied at Glasvov School of Music and State Odessa Conservatory, U.S.S.R. Performed with Moscow Philharmonic. Currently a member of the Boston Symphony Orchestra and a member of the faculty of the Boston University Tanglewood Institute.

ANGELA VANSTORY (Vocal Coach; Opera Theater) M.M. with Honors, New England Conservatory. Formerly with the Opera Department of New England Conservatory; Opera Company of Boston, Boston University Opera Theater. Two seasons with Central City Opera Association in Colorado.

HENRY WEINBERGER (Opera, Vocal Coaching) B.A., *Magna Cum Laude*, Brandeis University; M.M. *Cum Laude*, New England Conservatory. Studied with Victor Rosenbaum, Leonard Shure and John Moriarty. Fellowship accompanist/coach at the Berkshire Music Center, Tanglewood (1981); Soloist with Boston Symphony Youth Concerts Orchestra and Boston Pops. Assistant Conductor, Central City Opera Festival; private coach and accompanist in the Boston area. Member, Phi Beta Kappa.

REED WOODHOUSE (Opera; Vocal Coaching) B.A., Kenyon; M.A., Oxford; Ph.D., Boston College. Piano studies with Greta Wohl; coaching and piano with John Moriarty. Music Director, Chamber Opera of Boston. Musical staff, Des Moines Metro Opera. Librettist and Pianist, Brown Bag Opera. Lecturer in English, Boston College. Member, Phi Beta Kappa





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